

THE VEDIC CHANT STUDIED IN  
ITS TEXTUAL AND MELODIC FORM

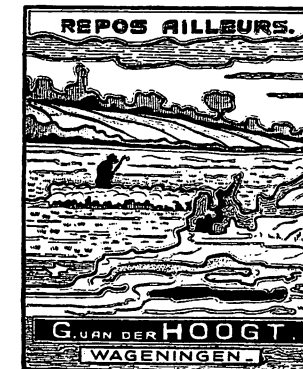
# THE VEDIC CHANT STUDIED IN ITS TEXTUAL AND MELODIC FORM

## PROEFSCHRIFT

TER VERKRIJGING VAN DEN GRAAD VAN DOCTOR  
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UNIVERSITEIT VAN AMSTERDAM, OP GEZAG VAN  
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J. M. VAN DER HOOGT

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EXCH

*Aan de nagedachtenis mijner Ouders*

*Anupaçya yathā pūrve,  
pratipaçya tathāpare,  
sasyam iva martyaḥ pacyate ....*

*Kaṭhopanishad I, 1, 6.*

Overeenkomstig het uitdrukkelijk verlangen van mijn promotor, Professor Dr. B. FADDEGON, zal ik het aandeel, dat hij heeft gehad in het tot stand komen van dit proefschrift, slechts vermelden op de bladzijden van het boek zelf en derhalve in een vorm, die met zulk een plaatsing in overeenstemming is.

Van de leermeesters uit mijn universitair studietijd is het bovenal Prof. Dr. C. BELLAAR SPRUYT, wiens onderwijs in mijn gedachten is blijven voortleven, wiens wijsheid aan het leven wijding gaf.

Van het onderwijs van mijn leermeesters Prof. Dr. R. C. BOER en Prof. Jhr. Dr. J. SIX maak ik melding met erkentelijkheid.

*Wageningen, Augustus 1929.*



## PREFACE

Among the *Vedas* the *Sāma-Veda* is the one that has created the smallest amount of interest: not before the years 1874–8 a Hindoo scholar published an edition of it that could meet the very simplest demands, enabling us to study the *Sāma-Veda* as a *Book of Chants*.

If BURNELL <sup>1)</sup> had a feeble inkling of the great importance of the *Sāma-Veda*, R. SIMON's studies (which have appeared ever since 1908) were the first to reveal the *Sāma-Veda* as the most ancient source from which to draw our knowledge of VEDA MUSIC.

All the other publications among which — it is true — there are highly important ones (so those by OLDENBERG, BRUNE, CALAND and STEN KONOW), restrict themselves to pointing out the importance of the *Sāma-Veda* for textual criticism, and for the study of HINDOO RITES and MAGIC.

In the subsequent pages there is a frequent reference to the Treatise on RITUALISTIC DADAISM by B. FADDEGON to be found in the fifth Volume of the *Acta Orientalia*, which article inspires the reader with a lively interest for an object of study that has been neglected for so long a space of time. THE CATALOGUE OF STOBHAS (being the supplement of this thesis) is elaboration of a scheme propounded in the pages of said article.

Remark. The *Tāṇḍya-Mahābrāhmaṇa* and the *Lāṭyāyana-Ḡrauta-Sūtra* — though having a direct bearing on the subject in hand — had to be discarded from the present thesis on account of their extensiveness and the extreme difficulties they present to the student.

<sup>1)</sup> For the publications of BURNELL see W. CALAND, *Jaiminīya Saṃhitā*, p. 11–12; for the literature on the conjec-

tural history &c. vide below Chapter IV, § 70.

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## CHAPTER I

## THE TEXTUAL FORM

## PART I

The definition of *Stobha* by the *Pūrva-Mīmāṃsakas*

§ 1. The definition of *stobha* in MĀDHAVA's *Jaiminīya-Nyāya-Mālā-Vistara*.

In that elaborate explanation of the correct interpretations of Vedic ritual and text that are given by the founder of the *Pūrva-Mīmāṃsā*, JAIMINI, the author MĀDHAVA puts the question whether it is possible to give a definition of *stobha*.

The habit of this philosopher of the fourteenth century is to discuss things first in a *çloka* and then to give his elucidation. The *çloka*, according to the method of the *Pūrva-Mīmāṃsakas*, shows a small dialogue <sup>1</sup>).

JNMV 9, 2, 11, [çl. 18], edition GOLDSTÜCKER, p. 356:

*Stobhasya lakṣaṇam nāsti,  
kim vāsti? — Na vivarṇatā;  
ādhikyam apy ativyāptam. —  
Viçīṣṭam lakṣaṇam bhavet.*

Commentary: "Na tāvad vivarṇatvaṃ tallakṣaṇam. Varṇa-vikārasya viparīta-varṇatvena stobhatva-prasaṅgāt. 'Aḡna ā yāhi'-ity asyām ṛcy a-kārasya sthāna o-kāram kṛtvā gāyanti 'ognāyi'-iti.

"Adhiko varṇaḥ stobha ity ukte saty abhyāse 'tivyāptiḥ. 'Pibā somam, indra, mandatu tvā'ity asyām ṛci '-datu tvā' ity akṣara-trayaṃ gāna-kāle trir abhyastam.

"Ato vikārābhyāsāyor ativyāpter nāsti lakṣaṇam iti cet? —

"Maivam. Adhikāte saty ṛg-vilakṣaṇa-varṇaḥ stobha iti viçīṣṭasya tal-lakṣaṇāt. Loke'pi sabhāyām vipralambhakenocyamānaṃ prakṛtārthānanvitaṃ kāla-kṣepa-mātra-hetukaṃ çabda-rāçiṃ stobha ity ācakṣate. Tasmād asti lakṣaṇam."

<sup>1</sup> SĀYANA in his Introduction to the *Sāma-Veda* (I, p. 13) quotes the *çloka* and its commentary.

### Translation:

*Āloka*: “Is there a definition of *stobha*, yes or no? — [There is no definition of *stobha*, for] the *stobha* is not that which differs from the original text. Also saying the *stobha* is an addition to the text [will not do, for that definition] is too ample. — [The correct opinion is]: What is determined [viz. using one definition as a modification of the other one], procures the definition.”

Commentary: “The definition of *stobha* is not its being something else than the text. For in applying [to a text] *varṇa-vikāra*, i.e. change of sounds of speech, it would have to be called *stobha*. E.g. in the stanza *Āgna ā yāhi*, come, o Agni, they substitute *o* for [the first] *a*, and sing [then] *agnāyi*.<sup>1)</sup>

“If the definition runs: the *stobha* consists of an added sound [or added sounds], it is too ample including *abhyāsa*, or repetition. E.g. they thrice repeat the syllables ‘*datu tvā*’ whilst singing the stanza *piḃā somam, indra, mandatu tvā*<sup>2)</sup>, drink soma, Indra, and let it cheer thee!

The determination being too wide both in regard to *vikāra*, i.e. change, and in regard to *abhyāsa*, i.e. repetition, there is no definition of *stobha*?

[The correct opinion is]: “You are wrong. For the *stobha* consists of a modified sound of the stanza and at the same time there is an enlargement; in this way a definition of *stobha* is suggested by what has been qualified. Even in our workaday life at a meeting a *stobha* is called a string of words without a natural sense, and uttered by a joker (literally: a cheat) merely for killing time. — Therefore there is a definition of *stobha*.”

§ 2. The *stobha* as a means of modification that is to be applied to the *ṛc* whilst it is joined with the melody.

In ĀBĀRA-SVĀMIN’S commentary to the *Pūrva-Mīmāṃsā-Darśana*, 9, 2, 7 (*sūtra* 29; ed. Bibl. Ind. II, p. 212) we read the following passage, quoted also by SĀYAṆA in his introduction to the *Sāma-Veda* (SV. I, p. 11):

“*Sāma-Vede sahasraṃ gīty-upāyāḥ. āha: ka ime gīty-upāyā nāma? Ucyate: gītir nāma kriyā, sābhyantara-prayatna-janīta-svara-viṣeṣāṇām*<sup>3)</sup> *abhivyañjikā, sā sāma-ṣabdābhilāpyā, sā niyata-parimāṇā*<sup>4)</sup>, *ṛci ca gīyate, tat-sampādanārtha*<sup>5)</sup> *ṛkṣv akṣara-vikāro viṣeṣo vikarṣaṇam abhyāso virāmaḥ stobha ity evam-ādayaḥ sarve samadhigatāḥ samāmnāyante*”.

Translation: In the *Sāmā-Veda* there are a thousand means of singing. Somebody asks: what means of singing are there? The answer is: singing

<sup>1)</sup> SV. I, 1, no 1; I, p. 94. The change of *a* into *o* is dealt with PpS. 10, 7 foll. — *agnā-i* or *agnāyi* in stead of the voc. *agne* is an example of the technical *vṛddhi*, PpS. 5, 1 sqq.

<sup>2)</sup> *ŪhyG.* 1, 1, 10, Ed. V p. 391; *ĀrG.*

2, 1, 31, Ed. II p. 433.

<sup>3)</sup> The introduction to the SV. runs: *janīyā, svara*’.

<sup>4)</sup> The PMD reads °*parimāṇe*.

<sup>5)</sup> *ārtha*, i.e. *arthe*, (= *causā*).

is the action; it reveals a choice of sounds brought forth by inward tension; it is to be named *sāman* (sacral song); it has a fixed size and is sung to a *ṛc* (sacral stanza); [and] in order to procure [a joining of a melody with a stanza] there are applied to the stanzas of the text: 1°. *akṣara-vikāra*, [i.e. change of syllable]; 2°. *viṣeṣa*, [i.e. dissolution of vowel-contraction]; 3°. *vikarṣaṇa* [i.e. the sonant use of semivowels]; 4°. *abhyāsa* [i.e. repetition]; 5°. *virāma* [i.e. introducing the rests]; and 6°. *stobha*. All these changes and others are mentioned as being an object of study.

Remark I. *Vikāra* is dealt with a.o. PpS. 8, 87 sqq.; *viṣeṣa* and *praṣeṣa* (vowel-contraction), 6, 153 sqq.; *vikarṣaṇa* and *saṃkarṣaṇa* (consonantal use of *i* and *u*), 7, 1 sqq.

Remark II. The editor of the *Sāma-Veda* adds to SĀYAṆA’S commentary a note (SV. I, p. 735, note 2) in which he mentions *lopa* and *āgama*. *Lopa*, (i.e. dropping of sounds,) is treated of PpS. 7, 86 sqq., and *āgama* (, i.e. generally a meaningless syllable or letter inserted in any part of the radical word, but here the insertion of a *stobha* in the middle of a word is more especially understood,) is treated of SV. I, p. 12, note 2 and PpS. 7, 184.

## PART II

The classes of *stobhas* according to SATYAVRATA SĀMAÇRAMIN'S annotations

§ 3. *Passages in SATYAVRATA SĀMAÇRAMIN'S edition of the Sāma-Veda which deal with the classes of stobhas.*

About the various kinds of *stobhas* there are annotations at the bottom of SV. I, p. 13, note 3; I, p. 735, note 2; and II, p. 519, note †, the second and third of which are only enlarged repetitions of the first. An important explanation moreover is given by SV. I, p. 12, note 2. The editor of the *Sāma-Veda* gives no information about his source(s).

§ 4. SATYAVRATA SĀMAÇRAMIN'S note to SĀYANA'S introductory commentary (SV. I, p. 13, note 3).

In the first section is stated how SĀYANA takes from MĀDHAVA'S *Jaiminīya-Nyāya-Mālā-Vistara* a discussion on the question which definition of *stobha* ought to be given. The definition there given runs: '*adhikātve saty rg-vilakṣaṇa-varṇah stobah*'.

SATYAVRATA SĀMAÇRAMIN gives the following note <sup>1)</sup> to that definition:

"*Tad etal lakṣaṇam varṇa-stobha-mātrasyābhipretam; tenācāsty-ādi-nava-vidha-vākya-stobhe, hā-u-kārādi-pañcadaṣa-padastobheṣu ca nāvyaṅtiḥ. Tad uktam:*

- (1) '*ācāstih*, (2) *stutih*, (3) *saṃkhyānam*,
- (4) *pralayaḥ*, (5) *paridevanam*,
- (6) *praiṣam* <sup>2)</sup>, (7) *anveṣaṇam caiva*,
- (8) *sṛṣṭir*, (9) *ākhyānam eva ca*'

*iti vākya-stobha-bhedāḥ.*

*Tatra:*

1. '*aganma jyotir, amṛtā abhūma*' <sup>3)</sup>, *iti*;
2. '*namo 'nnāya, namo 'nnapataye*' <sup>4)</sup>, *ity ādih*;

<sup>1)</sup> The spelling is normalized here.

<sup>2)</sup> Sic! *praiṣa* is masc. gen.

<sup>3)</sup> *ĀrG.* 4, 1, 4; SV. II, p. 465; cf.

BLOOMFIELD'S Concordance, p. 4.

<sup>4)</sup> *ĀrG.* 5, 1, 8; SV. II, p. 490.

3. '*ye devā devā diviṣadah; antarikṣasadah; pṛthiviṣadah*' <sup>1)</sup>, *ity ādih* <sup>2)</sup>;
  4. '*ṛçyāsa, indra!*' <sup>3)</sup>, *iti*;
  5. '*yad indrāham yathā tvam*' <sup>4)</sup> *iti*;
  6. '*[viçvam] sam atrīṇam daha!*' <sup>5)</sup>, *iti*;
  7. '*viçveṣāṃ devānāṃ samid ajasraṃ jyotir ātatam*' <sup>6)</sup>, *iti*;
  8. '*prajā bhūtam ajijane*' <sup>7)</sup>, *iti*;
  9. '*dyaus akrān, bhūmir ātatanat, samudraṃ samacukūpata*' <sup>8)</sup>, *iti*;
- ity-evam-ādayaḥ krameṇodāhāryāḥ.*

*Pada-stobha-vivaraṇam tu mantra-brāhmaṇa-trītiya-prapāṭhaka-trayodaṣa-khaṇḍe. Tad-udāharaṇāni tu stobha-granthe 'nveṣaṇam antarāpi prāptavyāni bahūni.*

*Ime nava vākya-stobhāḥ pañcadaṣa padastobhāḥ ca gāna-grantheṣu ṣṛutāḥ sāmasu, tatrāpyarānye bahu*".

Translation:

This definition [truly] is meant to be merely a definition of the *varṇa-stobha*. Nevertheless it can be applied both to the nine kinds of *vākya-stobhas*: '*ācāsti*' a.s.o., and to the fifteen kinds of *pada-stobhas*: '*hā-u*' a.s.o.

It is said thereof:

- (1) Blessing <sup>9)</sup> (2) eulogy, (3) summing up,
- (4) [narration of] loss, (5) complaint <sup>10)</sup>,
- (6) summons, (7) simile <sup>11)</sup>,
- (8) [allusion to] procreation, and (9) [mythical] narrative,

they are the species of *vākya-stobhas*.

Examples of them are <sup>12)</sup> . . . In this way by order of succession examples can be found.

<sup>1)</sup> *ĀrG.* 5, 1, 6; SV. II, p. 488, l. 12.

<sup>2)</sup> After *ādih*: *etat saṃkhyānam delendum est*. The anacoluthon clearly shows it to be a gloss.

<sup>3)</sup> SATYAVRATA'S note: *riçāsa indrah*; cf. *ĀrG.* 5, 1, 22; SV. II, p. 324.

<sup>4)</sup> Not mentioned in the *stobhānu-saṃhāra*; cf. BLOOMFIELD'S Concordance, p. 754.

<sup>5)</sup> SV. 1, 465<sup>3</sup>; I, p. 931; BLOOMFIELD l.c., p. 877.

<sup>6)</sup> *ĀrG.* 6, 2, 1; II, p. 339, l. 2.

<sup>7)</sup> *ĀrG.* 5, 2, 12; II, p. 497.

<sup>8)</sup> *ĀrG.* 1, 1, 15; II, p. 396.

<sup>9)</sup> *ācāsti* is not mentioned in the dictionaries; probably the meaning is *āçis*, blessing, benediction.

<sup>10)</sup> *paridevana*: the devotee complains

that the Gods are not so interested in him as might be just; therefore: complaint, lamentation.

<sup>11)</sup> *anveṣaṇa* is the name of the *stobha* which is found in the *Āditya-vrata*, *ĀrG.* 6, 2, 1 to the text *ĀrS.* 5, 3 = RV. 1, 115, l. 1. The stanza is addressed to the Sun; the *stobha* calls the Sun metaphorically 'the firewood of the Gods'. According to the PETROPOLITAN DICTIONARY I, col. 275: *anveṣaṇa* = 'das Suchen, Ausfindig machen'. Perhaps *anveṣaṇa* here = mental research, speculation, speculative interpretation (i.e. the setting of the sun interpreted as a sacerdotal action).

<sup>12)</sup> The interpretation of the *stobhas*: vide Catalogue of the *Stobhas*.

The explanation of the *pada-stobhas* is found in the 13th chapter of the 3d book of the *Mantra-Brāhmaṇa*. Instances of them may be easily found in great numbers in the *Stobha-grantha* (= *Stobhānusaṃhāra*).

These 9 *vākya-stobhas* and these 15 *pada-stobhas* are heard in the Chant-books, in the *sāmans*, especially in the Wood-book.

Remark I. The editor of the SV. distinguishes here three kinds of *stobhas*: *varṇa-stobhas*, *pada-stobhas*, and *vākya-stobhas*. He discusses more amply only the *vākya-stobhas* and the *pada-stobhas*. According to the instances given the *vākya-stobhas* consist of small phrases containing a thought; for the *pada-stobhas* the reader is referred to *Mantra-Brāhmaṇa* 3, 13 = *Chāndogya-Upaniṣad* 1, 13 <sup>1)</sup>. On the one hand *stobhas* like *i*, and *u*, on the other hand words like *atha*, being apart and therefore senseless, are found there.

Remark II. In regard of the *vākya-stobhas* it is superfluous to say that their classification into 9 sorts, can scarcely be called a classification.

Remark III. The reference to the *Chāndogya-Upaniṣad* is a rather singular one, for this is no prescriptive ritual-textbook, but the passage which is referred to, contains an *Āraṇyaka*-meditation, that is quite alien to every intention of classification. There, indeed, 13 *stobhas* are identified poetically whilst our passage sums up 15 *stobhas*! <sup>2)</sup>

§ 5. SATYAVRATA SĀMAÇRAMIN's note to SĀYANA's commentary to SV. 1, 360 (Ed. I, p. 735, note 2).

Upon the first *pāda* of SV. 1, 360 'pra pra vas triṣṭubham iṣum' SĀYANA glossed a.o.: 'triṣṭubham = *stobha-trayopetam*'. According to SĀYANA therefore three kinds of *stobhas* are distinguished here by the author of this stanza.

In connection with this gloss the Indian editor of the SV. writes an ample annotation, the end of which reads:

"Uktam Mādhavena:

*Stobhasya lakṣaṇam nāsti,  
kiṃ vāsti? — Na vivarṇatā;  
ādhiḥkyaṃ apy ativyāptam. —  
Viçīṣṭam lakṣaṇam bhavet.* <sup>3)</sup>

*iti tad-udāharaṇam tu sarvatraiva* <sup>4)</sup> *gānagranthe; prāyaḥ sarva-sāmasv  
evety ukte 'pi nātyuktiḥ. Ihaivarci gītām yat sāma, tatrāpi çrūyate. Tathā hi:*

<sup>1)</sup> W. CALAND, Die Jaiminiya-Samhitā, p. 12 (sub b, 6).

<sup>2)</sup> B. FADDEGON, Ritualistic Dadaism,

Acta Orientalia V, p. 177–195.

<sup>3)</sup> vide § 1.

<sup>4)</sup> Edition: *sarvatreva*.

*medhasātaye, ity atra* <sup>1)</sup>  
*medhasā1 tā3 yā-i* <sup>2)</sup>.

Translation:

Examples [to MĀDHAVA's definition] may be found in all chant-books. And even when saying that they are found in nearly all *sāmans*, one does not say too much. Also to the *sāman*, that is sung to our text (1, 360), the words of the text *mēdhā* a.s.o. are chanted [with *stobhas*].

Remark: SATYAVRATA SĀMAÇRAMIN obviously takes for a *stobha* here what is called by the *Puṣpa-Sūtra* (*prapāṭhaka* 3–4) an *āyi-bhāva* i.e. the change of *e* at the end of a *parvan* into *ā-i* <sup>2)</sup>.

§ 6. SATYAVRATA SĀMAÇRAMIN's note to SĀYANA's introductory commentary (SV. I, p. 12, note 2).

*Geyāraṇyohohyābhidheyeṣu* <sup>3)</sup> *caturṣu gāna-grantheṣu mahānāmnyādi-sāmasu ca. Tad yathā:*

*agnā āyāhi vītaye* <sup>4)</sup>  
*grṇānō havya-dātaye*  
*nī hotā satsi bārhiṣi* <sup>5)</sup>.

*Atra gānāni trīṇi* <sup>6)</sup>, *tatrādyam geya-gānasya prathamam sāma. Tad eva paçyatu tāvat:*

*agnā-i | āyāhi3 vi-itoyā2i | toyā2i |*  
*grṇānō ha- | vyadātōyā2i | toyā2i |*  
*nā-i hotā sā23- | tsā2i | bā234 auhōvā | hī234ṣi* <sup>7)</sup>.

*Atra:*

*ādyākṣarādayo vikrtāḥ* <sup>8)</sup>;

'vītaye' iti bījakād, 'vī-i' ity-ādir viçliṣṭaḥ <sup>9)</sup>;

<sup>1)</sup> SV. 1, 360 c.: *dhīyā vo medhasā-taye*. In the chant-form the edition (I, p. 735, l. 2) reads *dhīyā vo medhasā*, which reading is not plausible, because 2 on the top of *sā* is superfluous; 1 over *me* is but a provisional conjecture.

<sup>2)</sup> For *ā-i* and *āyi* vide SIMON, PpS. Einl., p. 527, note 2.

<sup>3)</sup> In connection with *geya-āraṇyaka-ūha-ūhya-abhidheyeṣu* vide § 65 no. 4 and W. CALAND, Die Jaiminiya-Samhitā, p. 1–5.

<sup>4)</sup> Text of note *vītaye*.

<sup>5)</sup> Text of note *bārhiṣi*.

<sup>6)</sup> SV. I, p. 94 sq.

<sup>7)</sup> The reading of the text SV. I, p. 94 is generally followed, but the various conjectures are not accounted for. *bā* in the last *parvan* but one is in stead of *bar* and is to be combined with *hiṣi* in the last *parvan*. For the musical notation vide §§ 29–46.

<sup>8)</sup> Vide § 2 no. 1 'akṣara-vikāra'.

<sup>9)</sup> Here the sanskrit of SATYAVRATA SĀMAÇRAMIN is simplified. *Vīti* < *vi-iti*. *Viçleṣa* = dissolution of a vowel-contraction; vide § 2 no. 2. The redundant *adis* of the text signify something like 'for instance'.

'yā2i' ity-ādy-amṣo vikarṣaṇam; . . .

[ha-] 'vyadūtoyā2i' ity amṣe, ha-kārānantaram yatir virāmaḥ;

[sa-] 'tsi' iti mūlakaḥ; tsā-i ity amṣaḥ stobhaḥ, 'adhikātve saty ṛgvīlakṣaṇa-varṇaḥ stobhaḥ' iti tal-lakṣaṇatvāt'.

Remark I: In the last phrase the ā-i-bhāva is explicitly called a *stobha*<sup>1)</sup>.

Remark II: The examination of the passage quoted did not yield any result, for on the one hand it is not known which source was used by SATYAVRATA SĀMAÇRAMIN, and on the other hand his communication is of no great importance.

Remark III: Since — as a matter of fact — the āyi-bhāva, too, may be reckoned among the *stobhas*, it is obvious that it is difficult to determine the right dividing line between the *stobhas* and the other 'embellishments' of the chanted text.

The same remark holds good whilst using the term 'puṣpa' (flower), that is met with in the body of the name *Puṣpa-Sūtra*<sup>2)</sup>. Judging from the contents of that *Sūtra* the term *puṣpa* does not comprise the *stobha*. No doubt the *stobhas* are sometimes dealt with here, but only in connection with the embellishing alterations (e.g. the *gati* i.e. adding *i* or *u* after *ā*, or *i* after *o*) that are applied to the *stobhas*. Nevertheless the term *puṣpa*, meaning *stobha*, is met with in the *Sāman*-name: *arka-puṣpa*, i.e. the *sāman*, the *vākya-stobha* of which begins with the word *arka* (SV. I, 565; Ed. II, p. 199).

<sup>1)</sup> The ā-i-bhāva is explained PpS. 3,1-4, 242.

'repetition of the final words of a chapter'.

<sup>2)</sup> Cf. § 25; and cf. the term *puṣpikā*,

### PART III

#### The general arrangement of the *Stobhānusamhāra*

##### § 7. Summary of contents of the *Stobhānusamhāra*<sup>1)</sup>.

The *Stobhānusamhāra* is published in SV. II, p. 519 sqq.; the Catalogue of *Stobhas*, at the end of this volume, is based on it. It generally follows the *Pūrva-Gāna* viz.

I, 1 kh. 1-2:	the <i>stobhās</i> of the <i>Grāmageya-Gāna</i> ;
3:	the general sound- <i>stobhas</i> ā, ā-i, a.s.o.;
I, 1 kh. 4-II, 1 kh. 10:	the <i>stobhas</i> of the <i>Āraṇyaka-Gāna</i> ;
II, 1 kh. 11:	I. the <i>stobhas</i> of the <i>Āçvavrata-sāman</i> ( <i>Ūhya-Gāna</i> 3, 2, 9).
	II. the <i>stobhas</i> of the <i>Vyāhrti-sāman</i> ( <i>Ūhya-Gāna</i> 3, 2, 10).
	III. the <i>stobhas</i> of the <i>Mahānāmnī-sāman</i> (Ed. II, p. 371 sqq.).

<sup>1)</sup> In regard of the title chosen see W. CALAND, Die Jaiminiya-Samhitā, p. 14 near the end of the note that begins on page 12. In the edition of the SV. pu-

blished by SATYAVRATA SĀMAÇRAMIN (II, p. 519) the name is: *Chanda-ārcika-pariçīṣṭa-pariçīṣṭam, athavā stobhaḥ*.



## PART IIII

The particular arrangement of the first and second *khaṇḍas* of the *Stobhānusamhāra*

## § 8. Introductory remarks.

The 1st and 2nd *khaṇḍas* of the *stobha*-appendix as a rule contain the *vākya-stobhas*, viz. the peculiar *stobhas*, of the *Grāmageya-Gāna*. Some *pada-stobhas*, viz. general *stobhas*, are added e.g. *au-ho-vā*, and *hā* which form the beginning of the 2nd *khaṇḍa*.

The *stobhas* of both the *khaṇḍas* 1 and 2 are commonly placed in a continuous series parallel to the continuous series of *sāmans* of the *Grāmageya-Gāna*.

In this regard it is curious to note how an entirely regular series becomes apparent by transposing the *stobhas* from the 2nd *khaṇḍa* to the 1st, as it has been done in the Catalogue, at the end of this volume. For explaining the original arrangement two conjectures are possible: 1°. the arrangement is meant for a classification, and 2°. the first *khaṇḍa* contains an older collection and the second is its supplement; the first may be the collection of *stobhas* which require an explanation. In our investigation we start from the first hypothesis and have to inquire into the probable principles of a classification.

§ 9a. The *stobhas* which occur only at the beginning or in the middle of the *sāman* once or several times, are to be found in the second *khaṇḍa* of the *Stobhānusamhāra*.

No.	stobha	kh. 2 p. 1.	PĀ.	Edition p. 1.	Place in the sāman
1	au, ho, vā	522-4	1-1	I 95-1	before the last word of the <i>gāyatrī</i> .
5	iya	522-4	8-2	106-3	after the first <i>pāda</i> of the <i>gāyatrī</i> .
8	iha	522-5	17-2	121-6	before the last syllable of the <i>gāyatrī</i> .
9	huve	522-5	18-1	123-2	at the end of the second <i>pāda</i> of the <i>gāyatrī</i> .
16	hāya, ye, divaḥ	522-5	68-2	208-5	at the beginning of the four <i>pādas</i> of the <i>triṣṭubh</i> .

No.	stobha	kh. 2 p. 1.	PĀ.	Edition p. 1.	Place in the sāman
20	ahā, vaḥ	522-6	80-1	I 232-3	at the beginning of the first and fourth <i>pādas</i> of the <i>triṣṭubh</i> .
25	ihi	522-7	106-1	273-6	at the end of the second <i>pāda</i> ; twice in the middle and once at the end of the third <i>pāda</i> of the <i>uṣṇih</i> .
34	uvā-i	522-8	133-1	321-2	between the two last words of the <i>gāyatrī</i> .
36	iha, ṣrudhi	522-8	141-1	333-1	at the end of the first <i>pāda</i> of the <i>gāyatrī</i> .
44	dada	522-10	156-5	359-12	six times, viz. after each 2nd and 4th syllable of each <i>pāda</i> of the <i>gāyatrī</i> .
46	apsu, dak- suḥ	522-10	172-1	389-5	before the first and second <i>pādas</i> of the <i>gāyatrī</i> .
50	saḥ	522-10	218-1	456-5	at the end of the second <i>pāda</i> of the <i>gāyatrī</i> (metri causa?).
51	vava	522-11	230-1	473-5	at the end of the second <i>pāda</i> and in the middle of the third of the <i>gāyatrī</i> .
55	haye	522-11	238-2	493-8	at the end of the first <i>pāda</i> of the <i>brhatī</i> .
76	ā (ā-i, o)	523-1	303-1	612-1	in the middle of each <i>pāda</i> of the <i>brhatī</i> .
82a	asau	523-3	339-1	686-6	at the end of the first <i>pāda</i> of the <i>triṣṭubh</i> .
82b	kva	523-3	339-1	686-7	at the end of the encored first <i>pāda</i> of the <i>triṣṭubh</i> .
82c	avidat	523-3	339-1	687-1	at the end of the second <i>pāda</i> of the <i>triṣṭubh</i> .
86	[ayaṃ] yaḥ	523-3	371-6	759-10	before each <i>pāda</i> of the <i>jaḡatī</i> .
98	svarata <sup>1)</sup>	523-5	439-1,2	887-4	before the first <i>pāda</i> .
110	dohe	523-7	467-11	II 5-3	at the end of the 1st and 2nd and in the middle of the 3d <i>pādas</i> of the <i>gāyatrī</i> .
111	da (v.l.: ma)	523-7	468-7	9-5	in the middle of the third <i>pāda</i> of the <i>gāyatrī</i> .
118	ūrmir iva	523-8	485-3	41-7	in the middle of the third <i>pāda</i> of the <i>gāyatrī</i> .
123	janat	523-8	527-3	118-7	before the first <i>pāda</i> of the <i>triṣṭubh</i> .

<sup>1)</sup> The synonymous *çlokayata* of the same *sāman* however is a final *stobha*.

§ 9b. An exception is *çravo brhat* which *stobha* is to be found in the first *khaṇḍa*.

No.	stobha	kh. 1 p. 1.	PĀ.	Edition p. 1.	Place in the sāman
121	çravo brhat	521-10	512-14	II 83-2	before the last repetition of the first <i>pāda</i> which is sung four times in this <i>brhatī</i> .

Remark. The number of occurrences is: *kh. 1*: 1 out of 51 *stobhas*.

*kh. 2*: 22 out of 78 *stobhas*.

The other *stobhas* of this kind are to be found in § 11.

§ 10. The *stobhas* which occur at the end of the last *pāda* of the *sāman* and are followed by sound-*stobhas*, are always to be found in the second *khaṇḍa*.

No.	stobha	kh. 2 p. 1.	PĀ.	Edition p. 1.	Place in the sāman
4	bhā	522-4	3-1	I 97-8	after the last word of the <i>gāyatrī</i> .
5b(83)	iyāt	522-4	343-5	699-6	after all <i>pādas</i> of the <i>anuṣṭubh</i> .
23	āruhan	522-6-7	92	251-7	at the beginning of the first <i>pāda</i> and after each one of the <i>anuṣṭubh</i> .
24	ṇrudhi, ehi	522-7	99-1	264-3	at the end of the last <i>pāda</i> of the <i>uṣṇih</i> .
32	iha ihi bala	522-8	130-2	315-8	at the end of each <i>pāda</i> of the <i>gāyatrī</i> .
37	ayam	522-8	143-1	336-3	after the last <i>pāda</i> of the <i>gāyatrī</i> .
77	ayam ayā-	523-2	320	645-5	before the first <i>pāda</i> and after each <i>pāda</i> of the <i>triṣṭubh</i> .
88	yam duratinam	523-3	376	772-3	after the last <i>pāda</i> of the <i>jagati</i> .
91	iva	523-4	390-3	801-7	after the last <i>pāda</i> of the <i>uṣṇih</i> .
94	idābhiḥ	523-4	406-1	826-6	after the last <i>pāda</i> of the <i>kakubh</i> .
113	jvara	523-7	469-8	II 13-3	after the last <i>pāda</i> of the <i>gāyatrī</i> , and followed by ā.
116	ā (v.l.: hā)	523-7	472-3	20-6	after the half <i>pādas</i> of the <i>gāyatrī</i> .

Remark. The number of occurrences is: *kh. 2* : 12 out of 78 *stobhas*.  
The other *stobhas* of this kind are to be found in § 11.

§ 11. If the *stobhas* belonging to the same *sāman* are to be found in the first and second *khaṇḍas* of the *Stobhānusamhara*, the rule is:

A. The *stobhas*, occurring elsewhere than is defined by rule B, are collected in the second *khaṇḍa* (comp. §§ 9, 10).

B. The *stobhas*, which occur at the end of a *sāman* and are not followed by sound-*stobhas*, are to be found in the first *khaṇḍa*.

Rule	No.	stobha	kh. p. 1.	PĀ.	Edition p. 1.	Place in the sāman
A	6	yayuh	2-522-5	13-1	I-114-1	after the first and second <i>pādas</i> of the <i>gāyatrī</i> .
B	7	aṇvāḥ, gāvāḥ	1-519-8/9	13-1	114-3	after the last <i>pāda</i> of the <i>gāyatrī</i> .
A	38	idam, idakam	2-522-9	143-1	336-5	before the first <i>pāda</i> , and after each <i>pāda</i> of the <i>gāyatrī</i> .
B	39	goṣ pade prṭ	1-520-5	143-1	336-10	after the last <i>pāda</i> of the <i>gāyatrī</i> .

Rule	No.	stobha	kh. p. 1.	PĀ.	Edition p. 1.	Place in the sāman
A	67	saṃ tvā ṇṇanti (dhītibhiḥ)	2-522-11/12	258-2	I 534-4	before the first <i>pāda</i> and after the last but followed by a final <i>stobha</i> of the <i>brhatī</i> .
B	68	ṇṇavase	1-521-1	258-2	534-9	final <i>stobha</i> of the <i>brhatī</i> .
A	61-63-65		2	258-1	533-4	variations of the <i>stobhas</i> no 67-68 placed in <i>kh. 1-2</i> according to the rules of classification.
B	62-64-66		1	258-1		
A	79	hiṣaḥ	2-523-2	321-2	648-6	before the first <i>pāda</i> and after the last but followed by a final <i>stobha</i> of the <i>triṣṭubh</i> .
B	80	ṇṇtam, amṇtam	1-521-2	321-2	649-2	final <i>stobha</i> of the same <i>triṣṭubh</i> .
A	103	vāḥ, agniṣ ṇṇapati, pratidahati	2-523-6	465-3	930-9	before the first <i>pāda</i> and after the last but followed by a final <i>stobha</i> of the <i>atyāṣṭi</i> .
B	104	viṇṇam sam atri- nam daha	1-521-5	465-3	931-4	final <i>stobha</i> .
A	105	ty agniḥ (prati- dahati)	2-523-6	465-4	931-6	before the first <i>pāda</i> and after the last but followed by a final <i>stobha</i> of the <i>atyāṣṭi</i> .
B	106	viṇṇam vy atri- nam daha	1-521-6	465-4	932-1	final <i>stobhas</i> .
B	107	viṇṇam ny atri- nam daha	1-521-7	465-4	932-2	

Remark. The number of occurrences is:

A. *kh. 2*: 9 out of 51 *stobhas*.

B. *kh. 1*: 10 out of 78 *stobhas* viz. 6 cases containing *stobhas* consisting of more than one word, and 4 cases containing *stobhas* consisting of one polysyllable.

§ 12a. All *stobhas* consisting of more than one word and placed at the end of a *sāman*, are to be found in the first *khaṇḍa*.

No.	stobha	kh. 1 p. 1.	PĀ.	Edition p. 1.	Place in the sāman.
12	huve vasu	519-9	40-1	I 159-4	final <i>stobha</i> of a <i>brhatī</i> .
13	vidā vasu	519-9	40-2	159-7	„ „ „ „ „
22	yonim indraṇ ca gac- chataḥ	520-1	90	247-6	final <i>stobha</i> not followed by a sound- <i>stobha</i> and at the end of each <i>pāda</i> of the <i>anuṣṭubh</i> .

No.	stobha	kh. 1 p. l.	PĀ.	Edition p. l.	Place in the sāman.
26	dā vasu	520-2	119-2	I-297-6	final stobha of a gāyatrī.
29	agnir āhutaḥ	520-2	122-1	303-4	„ „ „ „ „
30	çukra āhutaḥ	520-3	122-2	303-8	„ „ „ „ „
33	asmabhyam gātuvit- tamam	520-3	132-2	318-10	„ „ „ „ „
41	udadhir nidhiḥ	520-5	151	351-6	„ „ „ „ „
42	gāva açvāḥ	520-6	154	355-1	„ „ „ „ „
47	āgahi, ehi ta ime	520-7	190	417-7	„ „ „ „ „
49	ati dviṣaḥ	520-7	206	439-6	„ „ „ „ „
59	svo mahaḥ	520-9	248-4	514-6	„ „ „ „ brhatī.
60	svo mayaḥ	520-9	248-5	515-6	„ „ „ „ „
75	maho viçe	521-1	291-2	595-2	„ „ „ „ „
89	induh samudram ur- viyā vibhāti	521-3	378-1	775-9	„ „ „ „ jagatī.
112	asme rāya uta çravaḥ	521-7	469-4	II-11-10	„ „ „ „ gāyatrī.
115	iṣo vṛdhe	521-8	472-1	20-2	„ „ „ „ „
119	sado viçaḥ	521-8	511-11	74-8	„ „ „ „ brhatī.
120	ati viçvāni duritā ta- rema	521-9	511-14	75-13	„ „ „ „ „
122	vājī jigivān	521-10	517-8	96-7	„ „ „ „ „
126	suvṛktibhir nṛmāda- nam bhareṣv ā	521-11	545-4	152-4	„ „ „ „ an anuṣṭubh.
127	vājā jigivā viçvā dha- nāni	521-12	554-5	173-2	„ „ „ „ a jagatī.
128	arko devānām para- me vyoman	522-1	565-1	199-9	„ „ „ „ „
129	arkasya devāḥ para- me vyoman	522-2	565-2	200-4	„ „ „ „ „

§ 12b. There are two stobhas consisting of more than one word and found in the second khaṇḍa.

No.	stobha	kh. 2 p. l.	PĀ.	Edition p. l.	Place in the sāman.
31	indro 'gne	522-7	127-2	I 311-6	final stobha of a gāyatrī with repetitions.
78	e divam ā divaḥ	523-2	320	646-7	final stobha of a triṣṭubh with repetitions.

Remark I. The number of occurrences is: kh. 1: 24 out of 51 stobhas.  
kh. 2: 2 out of 78 stobhas.

Remark II. The other stobhas of this kind are to be found in § 11.

§ 13a. Generally the final stobhas consisting of one word of more than two syllables, are to be found in the first khaṇḍa.

No.	stobha	kh. 1 p. l.	PĀ.	Edition p. l.	Place in the sāman.
14	dakṣāya	520-1	49	I 175-4	final stobha of a brhatī.
18	haviṣmate	520-1	77-2	228-9	„ „ „ „ triṣṭubh.
35	haviṣkrte	520-4	138-3	328-6	„ „ „ „ gāyatrī.
45	ghṛtaçcutaḥ	520-6	165-3	376-8	„ „ „ „ „
52	subhūtaye	520-8	235-2	484-3	„ „ „ „ brhatī.
56	janitram	520-8	241-1	499-8	„ „ „ „ „
72	suçansāḥ	521-1	271-1	559-2	„ „ „ „ „
84	madhuçcyutaḥ	521-3	355	726-5	„ „ „ „ an anuṣṭubh.
87	dharmaṇe	521-3	372-3	764-5	„ „ „ „ a jagatī.
95	svarvate	521-5	427-3	869-6	„ „ „ „ dvipadā virāj.
97	vidharma	521-5	430-2	875-2	„ „ „ „ „
124	dīdihi	521-10	541-1	II 142-10	„ „ „ „ triṣṭubh.
125	dīdayāt	521-11	541-2	143-5	„ „ „ „ „

§ 13b. A set of 5 stobhas is to be found in the second khaṇḍa :

No.	stobha	kh. 2 p. 1.	PĀ.	Edition p. 1.	Place in the sāman.
40	rayiṣṭhāḥ	522-9	150-2	350-5	final stobha of a gāyatrī.
48	hariṣṛiḥ	522-10	195	423-8	„ „ „ „ „
54	bhagāya	522-11	236-3	487-1	„ „ „ „ brhatī.
58	vayobhiḥ	522-11	246-2	509-8	„ „ „ „ „
99	çlokayata	523-5	439-1	887-6	„ „ „ „ triṣṭubh.

Remark. The number of occurrences is:

kh. 1: 13 out of 51 stobhas.

kh. 2: 5 out of 78 stobhas.

§ 14. The final stobhas being sound-stobhas, prepositions, adverbs, particles, or pronouns, are to be found in the second khaṇḍa.

No.	stobha	kh. 2 p. 1.	PĀ	Edition p. 1.	Place in the sāman
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a. sound-stobhas :

2	hā-i	522-4	1-3	I 95-7	final stobha of a gāyatrī.
69	aṣ	523-1	261-1	540-8	„ „ „ „ brhatī.
81	ā	523-3	323-4	653-11	„ „ „ „ triṣṭubh.
108	vā-i	523-6	467-2	II 3-2	„ „ „ „ gāyatrī.

b. prepositions, adverbs, particles:

10	iti	522-5	21-2	I 127-11	final stobha of a gāyatrī.
11	upa	522-5	33-1	143-3	„ „ „ „ „
70	abhi	523-1	261-3	541-8	„ „ „ „ brhatī.
73	su	523-1	271-3	560-6	„ „ „ „ „
93	iti	523-4	392-3	806-2	„ „ „ „ an uṣṇih

c. pronoun:

117	iyam	523-7	476-2	II-29-11	final stobha of a gāyatrī.
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Remark: The number of occurrences is: kh. 2 : 10 out of 78 stobhas.

§ 15a. Nearly all final stobhas consisting of two syllables are to be found in the second khaṇḍa :

No.	stobha	kh. 2 p. 1.	PĀ.	Edition p. 1.	Place in the sāman.
3	idā	522-4	2-1	I 96-7	final stobha of a gāyatrī.
15	ṛtūn	522-5	64-2	200-6	„ „ „ „ jagatī.
17	divam	522-6	71-1	214-7	„ „ „ „ triṣṭubh.
19	viṣaḥ	522-6	78	229-4	„ „ „ „ „
21	vāhāḥ	522-6	88-2	245-5	„ „ „ „ an anuṣṭubh.
43	okaḥ	522-9	155-3	357-8	„ „ „ „ „
53	vasu	522-11	235-3	484-7	„ „ „ „ a brhatī.
57	vayaḥ	522-11	246-1	509-3	„ „ „ „ „
71	diṣaḥ	523-1	261-4	542-5	„ „ „ „ „
74	stuṣe	523-1	283-1	580-9	„ „ „ „ „
85	divā	523-3	370	755-3	„ „ „ „ an atijagatī.
90	divi	523-4	382-1	785-6	„ „ „ „ uṣṇih.
92	dyubhiḥ	523-4	391-1	803-4	„ „ „ „ „
100	çlokāḥ	523-5	439-1	888-5	„ „ „ „ a triṣṭubh.
101	dhanam	523-5	450-1	901-5	„ „ „ „ an irregular stanza.
102	dharma	523-5	450-2	901-9	„ „ „ „ „
109	gvābhiḥ(?)	523-7	467-6	II 4-2	„ „ „ „ gāyatrī.
114	juva	523-7	469-9	13-7	„ „ „ „ „

§ 15b. A set of 3 stobhas is to be found in the first khaṇḍa :

No.	stobha	kh. 1 p. 1.	PĀ.	Edition p. 1.	Place in the sāman.
27	vṛdhe	520-2	120-1	I 299-8	final stobha of a gāyatrī.
28	mahe	520-2	120-4	300-4	„ „ „ „ „
96	dharma	521-5	429-2	873-9	„ „ „ „ dvipadā virāj.

Remark I. The number of occurrences is: kh. 2: 18 out of 78 stobhas.

kh. 1: 3 out of 51 stobhas.

Remark II: The stobha dharma = no 96, 102, appears in both the khaṇḍas 1, and 2.

§ 16. Summarizing table.

Summary Part IV	Character of <i>stobhas</i>	Number of occur- rences in the <i>Stobhānusamhāra</i>			
		kh 1	kh 2	kh 1	kh 2
§ 9 § 10 § 11A	A. Not-final <i>stobhas</i>				
	Middle <i>stobhas</i> .....	1	22		
	<i>Stobhas</i> before final sound- <i>stobhas</i> .....		12		
	cf. §§ 9 and 10 .....		9		
	total of not-final <i>stobhas</i> ....			1	43
§ 12 § 11B § 13 § 11B	B. Final <i>stobhas</i> a, 'long' final <i>stobhas</i>				
	Polynomials .....	24	2		
	" .....	6			
	Polysyllabic mononomials .....	13	5		
	" .....	4			
	total of 'long' final <i>stobhas</i> ....			47	7
§ 14 § 15	b, 'short' final <i>stobhas</i>				
	Sound- <i>stobhas</i> , bisyll. prepos., &c.....		10		
	Mono-and bisyllabic mononomials.....	3	18		
	total of 'short' final <i>stobhas</i> ....			3	28
	total of <i>stobhas</i> .....			51	78

§ 17a. The rules of the hypothetical classification.

If the arrangement is meant to be a classification, two principles will appear:

I. *stobhas* in the middle or before the final sound-*stobhas* of a *sāman* are placed in the second *khaṇḍa* of the *Stobhānusamhāra* ;

II. long final *stobhas* are placed in the first *khaṇḍa*, short ones in the second *khaṇḍa* viz.

- A. polynomial *stobhas* in kh. 1.
- B. polysyllabic mononomials in kh. 1.
- C. Mono- and bisyllabic mononomial *stobhas* in kh. 2.

§ 17b. The *stobhas* no. 121 (§ 9b); 31, 79 (§ 12b); 40, 48, 54, 58, 99 (§ 13b); 27, 28, 96 (§ 15b); form the exceptions to these rules.

§ 18. Conclusion. Although the above principles of classification are not observed rigorously, the assumption that the scheme of classification of the first two *khaṇḍas* of the *Stobhānusamhāra* has been an intentional one, seems to be more plausible than the assumption that those sections show the result of a historical growth.

Remark: Should the conclusion of section 17 be formulated in this way: All polynomials and most of the polysyllabic mononomial *stobhas* which are at the end of the chanted strophe, are summarized in *stobhānusamhāra*, kh. 1 ; all the other *stobhas* in kh. 2; this might lead to the surmise that the first kind of *stobhas* are such as may be replaced by others in the case of a special wish (*kāma*). In regard of these *kāma-nidhanāni* vide R. SIMON, *Pañcavidha-Sūtra*, p. 2, note 1; p. 3, note 4; p. 10, note 2. The examples, however, mentioned by Simon do not increase the plausibility of this assumption.

## PART V

### Onomatopoeia for adding lustre to the chant

#### § 19. *The third khaṇḍa of the Stobhānusaṃhāra.*

The third *khaṇḍa* of the *Stobhānusaṃhāra* contains no *stobhas* that continuously follow any *gāna*. It rather appears to be a kind of *sūtra* used in oral instruction. Here melodizing and rhythm seem to be mnemotechnical means <sup>1)</sup>. First there are two series of five *stobhas*; the beginning syllable of each series shows the pitch 2, all the other *stobhas* have the pitch 3; the *stobha* 'hum' is the closing one.

| <sup>2</sup>ā | <sup>3</sup>ā-i | hā-i | ā-ū | hā-ū ||  
| <sup>2</sup>ō | <sup>3</sup>ō-i | ho-i | vo-i | mo-i | <sup>2</sup>hum ||

Then follow groups consisting either of four or of two *stobhas*; the first two times four syllables show the pitch 3; the other ones show the pitch 2, but the last syllable but one indicates the close by 3; *om* is the final sound.

<sup>3</sup>au	ho	vā	hā		e	he	de	dhe	
<sup>2</sup>yā	hā	han	ha		hi	ya	va	ba	
up	hup		i	<sup>3</sup>ū		<sup>2</sup>om			

#### § 20. *Sound-stobhas considered as varieties of an other sound-stobha.*

The passage quoted gives rise to two remarks:

1°. *ā-i* and *ā-u* are regarded as variants of *ā*; *o-i* of *o* (vide PpS. 5, 119—190 dealing with the *gati* of the *stobhas*);

2°. a form that shows an initial *h*, is regarded as a variant of the *stobha* without an *h*; *hā-i* is a variant of *ā-i*, *ho-i* of *o-i*, *hup* of *up*. A superficial perusal of the *Pūrva-Gāna* confirms this opinion; the *sāman*-clauses *o-iḍā* and *ho-iḍā* prove to be used in an equal proportion.

<sup>1)</sup> Vide B. FADDEGON, Ritualistic Daidism; Acta Orientalia V, p. 188 sq., and p. 192, § 2, no 4 where such a kind of rhythm is dealt with.

## PART VI

### The interpretation of the *Vākya-stobhas*. The ritualistic use of the *Sāma-Veda*

#### § 21. *Introductory remarks.*

On a closer inspection of the following sections it seems preferable to take together both the *stobhas* that consist of small phrases, and the simple *stobhas* that can be translated, and to call them *vākya-stobhas*.

For interpreting such a *stobha* it is not sufficient to translate this *stobha*, but one should try to investigate the connection between it and the *sāman* in which it is inserted or the connection between it and the sacral act that is accompanied by that *sāman*. Often an inquiry into the literary origin of the *stobha* may be useful. With regard to the mentioned task great difficulties arise (see § 24).

#### § 22. *The sāmans of the Agni-ṣṭoma.*

The chants of the *Sāma-Veda* like the stanzas of the *Rg-Veda* (from which were borrowed the texts of the *Sāma-Veda* with the exception of a few), are used in the *Ḍrauta*-rite, especially in the *soma*-sacrifices, and in the series of sacrificial feasts that are composed of *soma*-sacrifices.

A secondary use of the *sāmans* (though a very ancient one) is the working of charms, as it is communicated in the *Sāma-Vidhāna-Brāhmaṇa* <sup>1)</sup>. This secondary use is left out of consideration here.

The *prakṛti* or elementary form of the *soma*-sacrifices is the *Agni-ṣṭoma* with which sacrifice the adept of the priestly office makes his first acquaintance, as soon as he undertakes the study of the *soma*-sacrifices.

The songs to such a sacrifice are in the main of three sorts:

- 1°. the *subrahmanyā*, a solo performed by the *subrahmanya*;
- 2°. the main chants performed according to fixed rules of sequence and of division by three vocalists, the *prastotar*, *udgātar*, and *pratīhartar*;
- 3°. the solos performed by the *prastotar*.

In regard of the *subrahmanyā* vide CALAND & HENRY, p. 65, § 49.

The main chants of the *Agni-ṣṭoma* are twelve in number; five belong

<sup>1)</sup> STEN KONOW, Das *Sāma-Vidhāna-Brāhmaṇa*, ein altindisches Handbuch der Zauberei, eingeleitet und übersetzt, Halle, 1893.

to the morning, five to the midday, two to the evening. The next synopsis of those main chants refers to (1) CALAND & HENRY, and (2) to the *Sāma-Veda* <sup>1)</sup>.

A 1. *Bakṣiṣ-pavamāna-stotra*, p. 177 § 134g, SV. 2, 1–9, just as the other morning-chants sung to the *Gāyatrī*-melody, SV. ed. V, p. 601; — A 2. p. 236 § 155, SV. 2, 10–12; — A 3. p. 243 § 160, SV. 2, 13–15; — A 4. p. 247, § 164, SV. 2, 16–18; — A 5. p. 261, § 169, SV. 2, 19–21.

B 1. *Mādhyamīna-pavamāna-stotra*, p. 279, § 178b, SV. 2, 22–29, *ŪhG.* 1, 1, 1–4 ed. III, p. 24, 43, 44 and 81; — B 2. p. 306, § 199b, SV. 2, 30–31, *ŪhyG.* 1, 1, 1, ed. V, p. 381 <sup>2)</sup>; — B 3. p. 314, § 203, SV. 2, 32–34, *ŪhG.* 1, 1, 5, ed. III, p. 89<sup>3)</sup>; — B 4. p. 318, § 207, SV. 2, 35–36, *ŪhG.* 1, 1, 6, ed. III, p. 93; — B 5. p. 323, § 212, SV. 2, 37–38, *ŪhG.* 1, 1, 7, ed. III, p. 103.

C 1. *Ārbhava-pavamāna-stotra*, p. 339, § 221b, SV. 2, 39–52, *ŪhG.* 1, 1, 8–13, ed. III, p. 107, 116, 123, 133, 134, 169; — C 2. *Agniṣṭoma-stotra*, p. 369, § 241c, SV. 2, 53–57, *ŪhG.* 1, 1, 14, ed. III, p. 177.

As solos performed by the *prastotar*, i.e. the *prastotar*-chants, are mentioned by CALAND & HENRY a.o.:

*tārṣya-sāman* with two melodies, § 15, SV. 1, 332<sup>1-2)</sup>, ed. I, p. 673; *pravat bhārgavam sāma* <sup>3)</sup>, § 28, SV. 1, 557<sup>3)</sup>, ed. II, p. 181; complete text SV. 2, 502–504 <sup>4)</sup>;

*auṣanam sāma*, § 44, SV. 1, 5<sup>1)</sup>, ed. I, p. 101; Complete text SV. 2, 594–596 <sup>5)</sup>;

*agner vratam*, §§ 79, 106c. α, *ĀrG.* 6, 1, 1, ed. II, p. 504;

*soma-vrata*, § 106c. α, *ĀrG.* 4, 1, 9, ed. II, p. 468;

*yajña-sārathi*, § 114, SV. 1, 66, ed. I, p. 204;

*avabhṛtha-sāman*, § 254c, SV. 1, 465<sup>3)</sup>, ed. I, p. 930;

*udvad bhārgavam sāma*, § 255, SV. 1, 555<sup>1)</sup>, ed. II, p. 174;

*svaram payo-nidhanam*, § 256, *ĀrG.* 3, 2, 12, ed. II, p. 274; complete text SV. 2, 779–781 <sup>6)</sup>;

*udvamçīya*, § 259, SV. 1, 342<sup>3)</sup>, ed. I, p. 695; complete text SV. 2, 694–696 <sup>7)</sup>.

### § 23. The arrangement of the *Sāma-Veda*.

The wording of the *Sāma-Veda* that has come down to us is subject to the following rules:

<sup>1)</sup> As a rule the names of the *sāmans* are omitted for brevity's sake.

<sup>2)</sup> Vide B. FADDEGON, *Ritualistic Dadaism*, *Acta Orientalia* V, p. 179–184.

<sup>3)</sup> The nominative of *sāman*-names is chosen here, whenever the name consists either of a noun and an adjective

or of a noun and a genitive.

<sup>4)</sup> As chant for three vocalists *ŪhG.* 4, 1, 7, ed. IV, p. 134.

<sup>5)</sup> *ŪhG.* 5, 1, 11, ed. IV, p. 251.

<sup>6)</sup> *ŪhyG.* 2, 1, 3, ed. V, p. 421.

<sup>7)</sup> *ŪhG.* 6, 1, 8, ed. IV, p. 378.

I. The *Ūha-Gāna* is obviously composed in view of a regular instruction of the rite. It contains the main chants that are sung by the three chanters. An index containing the correspondence between the *Ūha-Gāna* (and *Ūhya-Gāna*) and the rite is preserved under the name of *Ārṣeya-kalpa-Sūtra* <sup>1)</sup>.

II. The regular order, however, is sometimes interrupted, for *sāmans* the melodies of which are of such a holiness that they must be practiced in the woods, are united in a separate collection, the *Ūhya-Gāna* i.e. a scholastic abbreviation of *Ūha-Rahasya-Gāna*.

For instance all *sāmans* of the *stotras* belonging to the midday and evening of the *Agni-ṣṭoma* are found consecutively in *Ūha-Gāna* 1,1,1–14, but the second midday-chant, the *Rathaṃtara-stotra*, is an exception, and is found *Ūhya-Gāna* 1, 1, 1.

III. The *Uttarārcika* contains the texts of the *Ūha*- and *Ūhya-Gāna*, viz. crossing each other, according to the order of the rite, but there are two directions, however, of exceptions in this arrangement.

To begin with the *Uttarārcika* comprises according to the place in the rite all *stotras* that are sung to the *gāyatrī*-melody.

On the other hand all texts that the pupil has already committed to memory, are dropped, although the *sāman* appears in the *Ūha*- and *Ūhya-Gāna* in the place required.

Examples of the principal rule and the first exception are found in the description of the *Agni-ṣṭoma*, § 22. There the reader finds the texts of the morning-chants, SV. 2, 1–21 preceding the text of SV. 2, 22–29 = *ŪhG.* 1, 1, 1–4. He also perceives the text of SV. 2, 30–31 = *ŪhyG.* 1, 1, 1 being placed between the text of the *Mādhyamīna-pavamāna-stotra*, SV. 2, 22–29 = *ŪhG.* 1, 1, 1–4 and the text of the *Vāmadevya-sāman*, SV. 2, 32–34 = *ŪhG.* 1, 1, 5.

IV. The *Grāmageya-Gāna* and the *Āraṇya-Gāna* are pre-eminently sacerdotal school-books. They contain the melodies the pupil had to memorize; each melody there is provided with one stanza only. The *Grāmageya-Gāna* contains the melodies that are memorized in the house of the teacher; the *Āraṇya-Gāna* is studied outside of the village.

Many a melody of the *Grāmageya-Gāna* and *Āraṇya-Gāna* appears with the complete text in the *Ūha*- and *Ūhya-Gāna*, i.e. in the shape that is used in the rite <sup>2)</sup>.

V. The *Pūrvārcika* and the *Āraṇyaka-Saṃhitā* comprise the texts of the *Grāmageya-Gāna* and *Āraṇya-Gāna*. Texts that occur already in the

<sup>1)</sup> See Chapter IV, § 68 no 5.

<sup>2)</sup> See SIMON, PpS. Einl. p. 1, and also PpS., Einl. p. 510, 'yonī' and

'ūha', important subjects, that cannot be dealt with here.

*Grāmageya-Gāna* and assume a new melody in the *Āraṇya-Gāna*, are not mentioned again in the *Āraṇya-Saṃhitā*.

VI. Many *sāmans* that occur in the *Pūrva-Gāna* (i.e. *Grāmageya-Gāna* and *Āraṇya-Gāna*) provided with one stanza, return in the *Uttara-Gāna* (i.e. *Ūha-* and *Ūhya-Gāna*) provided with more, mostly three, stanzas. Some *sāmans* of the *Pūrva-Gāna*, a.o. such as are solo-chants of the *prastotar* accompanying ritual acts of secondary importance, possess only one stanza and appear exclusively in the *Pūrva-Gāna*.

§ 24. *The connection between a vākya-stobha and a ritual act.*

From the synopsis, given in § 23, it follows that the ritual use of a *sāman* can be easily indicated, in case the *sāman* in question should be known as a main chant, sung by the three chanters; in this case we need but to consult the *Ārṣeya-kalpa-Sūtra*. Such a list of *prastotar-sāmans*, however, does not exist.

This remark must first of all be applied to those *sāmans*, which like the *Tārṣya-sāman*, SV. 1, 332<sup>1-2</sup>, occur exclusively as *prastotar-sāmans*, but the same difficulty presents itself with those *sāmans* which at times are used as main chants, then again as *prastotar-sāman*. Thus the *Ārṣeya-kalpa-Sūtra* <sup>1)</sup> instructs the reader that the *svaram payo-nidhanam* (*ŪhyG.* 2, 1, 3) could be used at midday-chant on the first *svara-sāman*-day of the *saṃvat-sara*-sacrifice, but it mentions nothing about the same *sāman* when used in the *Agni-ṣṭoma* and sung by the solo vocalist, the *prastotar*.

It is, however, quite possible, that it is precisely this use of a *sāman* (the accompanying of an act of secondary importance) which may inform the investigator about the purport of a *vākya-stobha*. One example may illustrate what is meant here. At the same time it is good to bear in mind the opinion of OLDENBERG <sup>2)</sup>, and of OLTRAMARE <sup>3)</sup>, that the Indian ritual is to be regarded in connection with an animistic and dynamistic mentality. The example is the *avabhṛtha-sāman*, SV. 1, 465<sup>3</sup>, which song is connected with the last acts of the *Agni-ṣṭoma*, to wit the purification-bath of the *yajñapati* or sacrificer and his wife. The translation of this *sāman*, given by HENRY <sup>4)</sup>, runs:

„Je tiens *Agni* pour le *hotar*, riche en libéralités, pour le *Vasu*, fils de la force, en qui la connaissance est innée, comme un prêtre en qui la connaissance est innée; lui qui, dressé debout, excellent sacrificateur, Dieu, avec

<sup>1)</sup> Ed. W. CALAND, p. 21 note 2; CALAND & HENRY, p. 407, § 256a.

<sup>2)</sup> Die Religion des Veda, Berlin, 1894.

<sup>3)</sup> Histoire des idées théosophiques

dans l'Inde. Tome I, Paris 1907 (Annales du musée Guimet).

<sup>4)</sup> CALAND & HENRY, p. 396, § 254, c.

son aspect qui se dirige vers les Dieux, suit le resplendissement du beurre au brillant éclat, de la graisse qui est répandue en libations.”

The translation of GRIFFITH reads (*atyasti*, 4 × 17 syllables):

*Agni* I deem our *Hotar*-priest, munificent wealth-giver, Son of Strength, who knoweth all what is, even as the Sage who knoweth all.

Lord of fair rites, a God with form erected turning to the Gods, he, when the flame hath sprung forth from the holy oil, the offered fatness, longs for it as it glows bright.

The *vākya-stobha* runs in HENRY's translation:

„*Agni* échauffe; il brûle devant soi. Consume tout être de nature démoniaque” i.e. *Agni* burns; he rages in burning. Consume every demon! <sup>1)</sup>

Apparently there is not a strong relation between the *sāman* and the *stobha*. The stanza lauds *Agni* for his priestly office and his mediatorship between gods and men; the *stobha* makes a request to the same God in order that he may consume all diabolical things. The union of the two thoughts is to be sought for in the sacral act, for the *avabhṛtha*-bath is a symbol of termination; at the end of the sacrifice the mediator is entitled to some words of thanks; but also the *avabhṛtha*-bath is a purifying act, and besides its being an homage to the purifying water it is incumbent on the sacrificer to pay dutiful reverence to *Agni*, the purifier and deliverer from the power of the demons.

<sup>1)</sup> See the *stobhas* 103 and 104, § 11, p. 13.



## PART VII

The *Puṣpa-Sūtra*§ 25. *The Puṣpa-Sūtra. The meaning of its name.*

The § 2 explains how the *stobha* is a means of modification that is to be applied to the *rc* whilst it is joined with the melody. The §§ 3–24 deal with the authentic collection of *stobhas*, the *Stobhānusaṃhāra*, with the onomatopoeic *stobhas*, and with the *vākya-stobhas* and their interpretation. Now we want a slight pause for the explanation of the other embellishments of the chanted sacral text; metaphorically, said decorations are called *puṣpas* i.e. flowers (see § 6, remark III).

The *Puṣpa-Sūtra* — also called *Phulla-Sūtra* <sup>1)</sup> — is a manual in the shape of a collection of mnemotechnical <sup>2)</sup> *sūtras*. It gives instructions about the use of the textual embellishments of the sacral chant.

§ 26. *An analytical table of contents of the Puṣpa-Sūtra.*

- I. *Prapāṭhaka* 1–2: a list of the names of the melodies <sup>3)</sup> of the *Uttara-Gāna*.
- II. *Prapāṭhaka* 3–8: a coherent treatment of the subject proper <sup>4)</sup>:
  - A. *Prap.* 3, *sūtra* 1–*prap.* 8, *sūtra* 86. Derivation of the *Uttara-Gāna*-text from the *Uttarārcika*-text <sup>5)</sup>.  
 Remark: Exceptions to this analysis of the contents are:
    - 1°. part 5, 1–118 about *vrddhi* or musical lengthening;
    - 2°. part 5, 119–190 about *gati* <sup>6)</sup> and *agati* of *stobhas* i.e. about the question whether the sound-*stobhas*: *ho* and *hā* or their derivatives *ho-i*, and *hā-i* are to be used;
    - 3°. part 5, 191–362 about small alterations (raising and lowering of the voice) that must be applied to the *Pūrva-Gāna*-melody, when it is used in an *Uttara-Gāna-sāman*.
  - B. *Prap.* 8, *sūtras* 87–234. Derivation of the *Uttara-Gāna* from the

<sup>1)</sup> SIMON, Einl. PpS., p. 487.

<sup>2)</sup> The manual and also a single mnemotechnical aphorism is called *sūtra*.

<sup>3)</sup> About these names of melodies see SIMON, Einl. PpS., p. 502.

<sup>4)</sup> A further analysis of the matter is given by SIMON, l.c. pp. 489–493.

<sup>5)</sup> SIMON, l.c. p. 500 at the top.

<sup>6)</sup> About a definition of *gati* see SIMON, l.c. p. 520, s.v. *gati*.

*Pūrva-Gāna-sāman*, a.o. alterations of the *parvan*-division <sup>1)</sup> are dealt with.

- III. *Prapāṭhaka* 9–10, *sūtra* 92: additions to the preceding chapters and table of contents of the main part:

A. 9, 1–21: an addition about *vikalpa*;

B. 9, 22–25: a statement of contents in metrical form;

C. 9, 26–10, 92: additions to all the subjects of the main part.

- IV. *Prapāṭhaka* 10, *sūtras* 93–129, *prastāva-sūtra*; this part has a loose connection with the preceding work and treats of a branch of the theory about the *vibhaktis* (see §§ 53–61).

§ 27. *The character of the Puṣpa-Sūtra.*

The main part of the *Puṣpa-sūtra*, *prapāṭhaka* 3–8, consists of 259 + 252 + 362 + 279 + 344 + 234 = 1730 aphorisms, written in a language which, on account of its mnemotechnical abbreviations, does not deserve of the name of language. Judging from its completeness and accuracy, the work makes the reader think of the scholarlike mind of *Pāṇini*. In its materials it carries one's mind back to the domain of a primitive and animistic ritualism. In order to give an idea about this subject and its scope, it may be sufficient to enter into the spirit of one of the 1730 *sūtras*, for, surely, the material covered by one *sūtra* only, is sufficiently awe-inspiring, how much more so a number of 1730! <sup>2)</sup>

§ 28. *The characterizing of the Puṣpa-Sūtra through the discussion of one sūtra* (PpS. 5, 123 <sup>2)</sup>).

PpS. 5, 123: (a) *kaṇva-brhaty ādyāntyāv agatau*; (b) *pūrvakalpaṣ cod indrety* <sup>3)</sup>, *antyātṛvād, atrekārābhyāsasya vikalpo na gatāgatasya*; (c) *madhyamaṣ cāgatah*, (α) *sa tvam na* <sup>4)</sup>, *udvāvṛṣasva* <sup>5)</sup>, (β) *punāna* <sup>6)</sup>-*dviṭyāyām dhardi* <sup>7)</sup>-*pratyaye*, (γ) *'yam pūṣāyām* <sup>8)</sup> *sarvāsu*.

Translation <sup>9)</sup> of fragment (a): 'According to *kaṇva-brhat* the

<sup>1)</sup> About the term *parvan*, see § 42.

<sup>2)</sup> The contents of this section mean to show at the same time the great praise SIMON deserves at the hands of Indologists by making this text intelligible. The following section 28 is to be compared with § 48 'repetition of verse' and § 49 'grouping of syllables in the chant'.

<sup>3)</sup> 'ud indra', i.e. 'ud indrāṣvam iṣṭaye', SV. 2, 931 d.

<sup>4)</sup> 'sa tvam naḥ', i.e. 'sa tvam naḥ citra vajrahasta dhṛṇuyā', SV. 2, 160 a.

<sup>5)</sup> i.e. 'udvāvṛṣasva maghavan ga-viṣṭaye', SV. 2, 931 c.

<sup>6)</sup> i.e. 'punānaḥ soma dhārayā', SV. 2, 25 a.

<sup>7)</sup> *dhar-di*, two syllables occurring in SV. 2, 26 a: 'duhāna ūdhar divyam madhu priyam'.

<sup>8)</sup> Technical locative of *ayam-puṣā*, i.e. 'ayam pūṣā rayir bhagaḥ', SV. 2, 168 a.

<sup>9)</sup> „Nach *kaṇva-brhat* verlieren der erste und letzte [*hoyi-stobha* eines jeden Verses] die *gati*”.

first and last [*hoyi-stobhas* of each chanted strophe] drop the *gati* <sup>1)</sup>.

Remark to fragment (a): The *yonī* of the *kaṇva-br̥hat* is SV. 1, 245<sup>2</sup>, ed. I, p. 506 <sup>2)</sup>.

| <sup>5r</sup>au-<sup>r</sup>ho <sup>r</sup>ā <sup>r</sup>tvā <sup>r</sup>sahā6-<sup>5</sup>ē | <sup>2</sup>srām <sup>r</sup>ā <sup>2</sup>çā1tā234m | <sup>3r</sup>hā-<sup>2</sup>ho-i |  
 | <sup>r</sup>yuktā <sup>r</sup>rāthe <sup>2</sup>hiranyaye <sup>r</sup> |  
<sup>r</sup>brahmāyū1jā234h	<sup>3r</sup>hā-<sup>2</sup>ho-i	
<sup>r</sup>hārayā <sup>2</sup>i-	<sup>r</sup>dra <sup>r</sup>kā-<sup>r</sup>çā1inā234h	<sup>3r</sup>hā-<sup>2</sup>ho-i
<sup>r</sup>vāhāntū1 so234-	<sup>3r</sup>hā-<sup>2</sup>hō	
<sup>3</sup>mā-<sup>2</sup>pī3-	<sup>r</sup>tā234yā-i	<sup>5</sup>u-hu-vā6hā-u-vā

The *ārcika*-stanza consists here of 8 + 8 + 12 + 8 syllables. In the *sāman* the *pādas* *a* and *c* are divided into groups of 4 syllables and *pāda d* into 4 + 2 + 2 syllables. The *parvans* that are generated in this way, may be called *a*<sub>1</sub>, *a*<sub>2</sub>, *b*<sub>1</sub>, *c*<sub>1</sub>, *c*<sub>2</sub>, *c*<sub>3</sub>, *d*<sub>1</sub>, *d*<sub>2</sub>, *d*<sub>3</sub>. The *parvan* *a*<sub>1</sub> is lowered in the *Pūrva-Gāna*-execution in order to indicate the *prastāva*. In the sacral execution 5 is replaced by 2, and 6 by 3. The *parvans* *a*<sub>2</sub>, *c*<sub>1</sub>, *c*<sub>3</sub>, *d*<sub>1</sub>, have a similar melodic movement at the pitches 1 and 2, and descent in the last syllable towards 4.

*Parvan* *a*<sub>1</sub> begins with the *stobha*: *au-ho* and closes with the *stobha*: *e*. A *parvan* apart is *hā-ho* or *hā-ho-i*, after *a*<sub>2</sub>, *c*<sub>1</sub>, *c*<sub>3</sub>, *d*<sub>1</sub>; *hā-ho* shows the melodic movement 3r, 2 ∧, and *hā-ho-i*: 3r, 2. At the end of the *sāman* there is a long *stobha*-combination to the melodic movement 5, 6, 5.

The following *sāmans* are derived from that *yonī*:

ŪhG 22, 1, 17, text SV. 2, 159-160, Ed. III, p. 333; stanza (8+8+12+8) + (12+8+12+8)  
 „ 22, 1, 18, „ „ „ 931-2 „ V „ 101; „ „ „ „  
 „ 22, 2, 8, „ „ „ 25-6 „ III „ 76; „ „ „ „  
 „ 22, 2, 9, „ „ „ 168-170 „ III „ 356; „ 4 × 8 syllables in each of the three stanzas.  
 „ 23, 1, 8, „ „ „ 53-4 „ III „ 182; „ (8+8+12+8) + (12+8+12+8)

In order to explain more amply the principles that are applied to the composition of an 'Ūha-sāman' it would be well to choose ŪhG. 22, 1, 17 for discussion. Therefore it is first of all necessary to continue a more detailed analysis of the *yonī*. The *parvans* that are called *a*<sub>1</sub>, *a*<sub>2</sub>, a.s.o., will now be called after their place in the melody (consequently apart from their place

<sup>1)</sup> For (German) 'Vers' = chanted strophe see § 48, and for *gati* see SIMON, PpS., p. 604.

<sup>2)</sup> For the musicological annotations see § 29 sqq. — *i-dra* in stead of *indra* see PpS. 7, 154.

in the *ārcika*-text)  $\alpha_1$ ,  $\alpha_2$ , a.s.o., whereby the *yonī* assumes the following scheme:

Scheme of *Yonī* SV, 1, 245<sup>2</sup>

	<i>auho</i> $\alpha_1 e$	$\alpha_2$ <i>hā-ho-i</i>		$\beta$	$\gamma_1$	<i>hā-</i> <i>ho-i</i>	$\gamma_2$	$\gamma_3$	<i>hā-</i> <i>ho-i</i>	$\delta_1$	<i>hā-</i> <i>ho</i>	$\delta_2$	$\delta_3$	<i>uhu</i> etc.
melodic movement	2 <sub>3</sub> 2	121 <sub>234</sub>	32	12	121 <sub>234</sub>	32	12	121 <sub>234</sub>	32	121 <sub>234</sub>	23 $\wedge$	32 <sub>3</sub>	1 <sub>234</sub>	5 <sub>6</sub> 5
number of syllables	(4)	(4)		(8)	(4)		(4)	(4)		(4)		(2)	(2)	
beginning of the <i>pāda</i> of the stanza <sup>1)</sup>	a	—		b	C		—	—		d		—	—	

That scheme shows: (1) the *sāman*-strophe in respect of the melody consists of four *parvodghātas*, or *parvan*-groups, three of which end in *hāho-i* and in the melodic clause 32; the last *parvan* is clearly divided into two sub-*parvans*; (2) the melodic division does not care for the division of the *ārcika*-stanza, because the four initial syllables of *pāda C* are joined to *pāda b* into one melodic unit.

If one now studies the scheme of the *stotra* ŪhG. 22, 1, 17 on page 30, the Roman numerals indicate the *ārcika*-stanza, viz. I = SV. 2, 159, and II = SV. 2, 160; the sign † means a lacking *parvan*;  $\beta$  is replaced by  $\beta_1$ ,  $\gamma_1$  by  $\beta_2$ ,  $\gamma_2$  by  $\gamma_1$ ,  $\gamma_3$  by  $\gamma_2$  in accordance with the melodic analysis of the preceding scheme.

So the translated piece (a) of PpS. 5, 123: *Kaṇva-br̥haty ādyāntyāv agatau* means: at the beginning of the 1st *parvodghāta* of a *kaṇva-br̥hat*-melody, *auho* is sung and not *auho-i*, likewise in the middle of the last (4th) *parvodghāta*, *hāho* is sung and not *hāho-i*.

Translation of fragment (b): 'besides these cases [the *hoyi-stobha*] loses [the *gati*] in the first possible case [out of both the cases] beginning with *ud indra*, because [its *stobha* possibly] becomes the last [*stobha* of the

<sup>1)</sup> The capital indicates an *ārcika*-*pāda* of 12 syllables, the small type indicates a *pāda* of 8 syllables. A horizontal line indicates that the preceding *pāda*

is to be continued. A repetition of the same letter in the following table means a repetition of the same *pāda*.

Scheme of *Sāman ŪhG.* 22, 1, 17.

	1st parvodghāta			2d parvodghāta			3d parvodghāta			4th parvodghāta				
	auho α <sub>1</sub> e	α <sub>2</sub>	hā- ho-i	β <sub>1</sub>	β <sub>2</sub>	hāho-i	γ <sub>1</sub>	γ <sub>2</sub>	hā- ho-i	δ <sub>1</sub>	hāho	δ <sub>2</sub>	δ <sub>3</sub>	uhu &c
melodic movement . . . .	2 <sup>3</sup> 2	121 <sub>234</sub>	32	12	121 <sub>234</sub>	32	12	121 <sub>234</sub>	32	121 <sub>234</sub>	32 ^	32 <sub>3</sub>	1 <sub>234</sub>	5 & 5
1st chant-strophe . . .	Ia	—	„	b	C	„	—	—	„	d	„	—	—	„
Number of syllables . .	(4)	(4)		(8)	(4)		(4)	(4)		(4)		(2)	(2)	
2nd chant-strophe . .	Id	—	„	IIA	—	hāho <sup>1)</sup>	†	—	„	b	„	—	—	„
Number of syllables . .	(4)	(4)		(4)	(4)			(4)		(4)		(2)	(2)	
3d chant-strophe . .	I Ib	—	„	C	—	hāho-i	†	—	„	d	„	—	—	„
Number of syllables . .	(4)	(4)		(4)	(4)			(4)		(4)		(2)	(2)	

*sāman*] and with regard to the *i*-addition <sup>2)</sup> there is no choice at pleasure concerning *gati* and *agati* in either case <sup>3)</sup>.

Remark to fragment (b): SIMON's translation though it is difficult to understand, shows that this scholar at least understood the meaning of the ungrammatical and enigmatic *sūtra*.

*Pāda d* of SV. 2, 931 runs: *ud indra aṣvam iṣṭaye* <sup>4)</sup>. The *sāman*, *ŪhG* 22, 1, 18 is found Ed. V, p. 101. The quoted words *ud indra* appear twice in the 4th *parvodghāta* of the first chant-strophe. The repetition runs:

| <sup>1</sup>ud āyindrā<sup>2</sup>1ā234 | hā<sup>3r</sup>hō<sup>2</sup> ^ |  
| <sup>1</sup>ud ā ā<sup>2</sup>1yindrā234 | hā<sup>3r</sup>hō<sup>2</sup> ^ |

It is obvious that there are here two *variae lectiones* the first of which shows the dissolution of the more recent combination *indrāṣvam*: *indra aṣvam* (as the poet composed the verse); the other contracts the vowel and metri causa makes use of an insertion viz. the prefix *ā*. Further we should note in both the readings *āyindrā* i.e. the *āyi-bhāva* of *indra*.

The text '*pūrvakalpa [agataḥ]*' consequently refers to the first reading;

<sup>1)</sup> According to the reading of the edition of the Bibliotheca Indica and to the rule of the PpS.; see below, fragment (c, α).

<sup>2)</sup> *abhyāsa* is not 'repetition' here but as in SIMON's correct translation: 'Zusatz'.

<sup>3)</sup> SIMON, PpS., p. 604: 'ausser diesen [verliert] auch der [*hoyi-stobha* des]

ersten [der beiden] mit *ud indra* beginnenden möglichen Fälle [die *gati*], weil [dessen *stobha* ev.] zum letzten [*stobha* des Verses] wird und in betreff des *i*-Zusatzes die Beliebigkeit [in der Wahl eines der beiden Fälle] sich nicht auch auf *gati* oder Nicht-*gati* bezieht.'

<sup>4)</sup> See Supplement § 4, no 12.

its meaning is thus: if the first reading of the *scholastic manual* is chosen in the sacral execution, the chanter must sing *hā-ho*, not *hā-ho-i*, although it might be a matter of indifference which of the two *stobha*-forms is taken in the scholastic manual; the rules about *gati* and *agati* concern the form which is chosen for the sacred act.

Translation of fragment (c, α): 'in the middle of a chant-strophe [the *hoyi-stobha* when being preceded by] *sa tvaṃ naḥ* or *udvārṣasva*, [loses the *gati*] <sup>1)</sup>.

Remark to fragment (c, α): The first case refers to SV. 2, 159–160 = *ŪhG.* 22, 1, 17 (Ed. III, p. 334 l. 1) where according to the given scheme of this *sāman* (p. 30) *hāho* is preceded by the 8th syllable of *pāda* SV. 2, 160a = II A = 2nd *parvodghāta* of the second chant-strophe.

The other case refers to SV. 2, 931–2 = *ŪhG.* 22, 1, 18 (Ed. V, p. 101, l. 8) where *hāho* is preceded by <sup>1</sup>*udvārṣā*<sup>2</sup>1rṣā234 or follows the 4th syllable of *pāda* SV. 2, 931c = I C in the 2nd *parvodghāta* of the 1st chant-strophe.

Translation of fragment (c, β): 'in the middle of a chant-strophe [the *hoyi-stobha* loses the *gati*], when in the second strophe beginning with *punāna*, it is followed by *dhar di*' <sup>2)</sup>.

Remark to fragment (c, β): The case refers to SV. 2, 25–6 = *ŪhG.* 22, 2, 8 <sup>3)</sup> (Ed. III, p. 77, l. 4) where *hāho* is followed by the 5th syllable (*dhar*) of SV. 2, 26a = the beginning of the 3d *parvodghāta* of the 2nd chant-strophe.

Translation of fragment (c, γ): 'in the middle of a chant-strophe [the *hoyi-stobha* loses the *gati*] in all the [strophes] of a *stotra* that begins with *ayaṃ pūṣā*' <sup>4)</sup>.

Remark to fragment (c, γ): The case refers to SV. 2, 168–170 = *ŪhG.* 2, 9 (Ed. III, p. 356, l. 12 <sup>5)</sup>). The *ārcika*-hymn consists of 3 *anuṣṭubhs*.

<sup>1)</sup> PpS., p. 604: 'in der Mitte eines Verses [verliert derjenige *hoyi-stobha*, dem] *sa tvaṃ naḥ* oder *udvārṣasva* [vorangehen, die *gati*]; nota bene: in der Mitte = being neither the first nor the last *stobha* of the chant-strophe.'

<sup>2)</sup> Ibidem: 'in der Mitte eines Verses [verliert derjenige *hoyi-stobha*,] dem im zweiten Vers des mit *punāna* beginnenden Gesanges *dhar di* folgt, [die *gati*]; nota bene: 'dem... *gati*' is the translation of *dhar di pratyaye*. See p. 27, note 7.

<sup>3)</sup> This *stotra* derives its chant-strophes

from the *Uttarārcika*-text in an other way than the one described in the scheme of *ŪhG.* 22, 1, 17 (vide p. 29, 30), but it is here irrelevant.

<sup>4)</sup> PpS., p. 604: 'in der Mitte eines Verses [verliert der *hoyi-stobha* die *gati*] in allen [Versen] des mit *ayaṃ pūṣā* beginnenden Gesanges.'

<sup>5)</sup> The Bibl. Ind. text is | hō<sup>3r</sup>hō<sup>2</sup> *syā bhū* &c., but here is to be read: | hā<sup>3r</sup>hō<sup>2</sup> | *syā bhū* &c.

Therefore a chant-strophe at every turn corresponds with an *ārcika*-strophe. In the chant the 1st *parvodghāta* contains *pāda a*; the 2nd *parvodghāta* consists of *pāda b* and of four syllables of *pāda c*; in the 3d *parvodghāta* the first *parvan*  $\gamma_1$  is missing, whilst *parvan*  $\gamma_2$  comprises the four other syllables of *pāda c*; the 4th *parvodghāta* contains *pāda d*, which in the usual way is divided into groups of syllables (4 + 2 + 2). — After the 2nd *parvodghāta* of each chant-strophe the *stobha hāho* is found.

The main part of the *Puṣpa-Sūtra* contains 1730 *sūtras* and only one *sūtra* has been dealt with here!

## CHAPTER II THE MELODIC FORM

### PART I

The notations used in the *Kaṭhuma* school of the *Sāma-Veda*

§ 29. *The signs used in the notation.*

As a condensed explanation of the musical notation will suffice to render the reading of the *Sāma-Veda* quotations easier, the *Kaṭhuma* system may be set forth in short. It is used in the edition of the *Sāma-Veda* in the *Bibliotheca Indica* <sup>1)</sup>.

This school makes use of three kinds of signs:

1°. numbers viz. 1, 2, 3, 4, 5, 6, 7, and 11.

Remark I: In the manuscripts from Southern India the number 0 appears in stead of the letter *r* used in the manuscripts from Northern India; cp. SIMON, PpS. Einl. p. 519, sub voce *karṣana a*), line 8.

2°. the letter *r*.

Remark II: In the *Sāma-paribhāṣā* <sup>2)</sup> the letter *a* is used in stead of the number 7; cp. SIMON, PpS. Einl., p. 517, sub voce *abhigāta* (at the end).

The manuscripts from Southern India place *vi* over a syllable, those from Northern India use the number 1 over a syllable, and the number 2 having an *avagraha* on top after the syllable; cp. SIMON, PpS., Einl., p. 522 sub voce *vinata*.

3°. the *avagraha*  $\text{ᳵ}$ ,  $\text{ᳶ}$ ; the signs  $\wedge$  and  $\vee$ ; a line on top of the number 2 e.g.  $\overline{2}$ ; and the *daṇḍa* | (vide § 42).

§ 30. *Signification of the numbers 1–6.*

The numbers 1–6 indicate the pitches of a downward series of tones. The tones 1–3 are high compared with the tones 4–6 <sup>3)</sup>.

Replacing the pitch 1 by 2 in a melody is called *nīcatva*. PpS. 5, 191 (SIMON, p. 614):

*vādaṁ māṁte nīcāṁ punā pratnam &c.*

i.e. after having worked out completely the technical abbreviations <sup>4)</sup>:  
*prastāvādaṁ samante nīcāṁ punā pratnam &c.*

<sup>1)</sup> A great shortcoming of this edition is its indistinct notation, which often leaves the reader in doubt as to the syllable to which the number belongs.

<sup>2)</sup> SIMON, PpS., Einl., p. 483.

<sup>3)</sup> cf. PpS. 1, 3 (p. 17).

<sup>4)</sup> SIMON, PpS., Einl., p. 504.

SIMON's translation of the *sūtra* on the same page runs: 'Nach *Samanta* ist als erste (Silbe) des *prastāva* gesenkt (die erste Silbe von) *punā* (2, 25); *pratnam* (2, 26) &c.' i.e. 'In a *Samanta* (the first syllable) of *punā* (2, 25), *pratnam* (2, 26) &c. is low, (whilst being) the first (syllable) of the *prastāva*.'

BENFEY<sup>1)</sup> notes two *yonis*<sup>2)</sup> called *Samanta* (p. 242): *Agneḥ Samantam*, SV. 1, 61<sup>1</sup> (I, p. 192), and *Varuṇasya Samantam*, SV. 1, 61<sup>2</sup> (I, p. 193). A comparison between the two *yonis* and SV. 2, 25 = *Ūh*. 6, 2, 2<sup>3)</sup> (III, p. 53) shows that here *Agneḥ Samantam* is meant.

SV. 1, 61<sup>1</sup> is a *brhatī* stanza (8 + 8 + 12 + 8 syllables), the melody of which runs:

(α) *tvām*<sup>4</sup> *agne*<sup>5</sup> *gr̥hapatā*<sup>r</sup>-*i*<sup>4</sup>

(β) *tvam*<sup>r</sup> *hotā*<sup>r</sup> *nō*<sup>2r</sup> *adhvarā*<sup>r</sup>-*i* | &c.<sup>4)</sup>

The first line (α) is here supplied with the low tones 4 and 5; the other line (β) starts with the high tone. The low notations of the beginning is but the mnemotechnical indication of the *prastāva* in contradistinction to the *udgītha*<sup>5)</sup>. In this way the pitch 4 is replaced by 1 in the ritual execution, 5 by 2, and 6 by 3. SV. 2, 25 = *Ūh*G. 6, 2, 2, reads:

I. (α) *pūnānaḥ*<sup>2</sup> *soma*<sup>r</sup> *dhārāyā*<sup>r</sup> | (25a)

(β) *apō*<sup>2</sup> *vasānō*<sup>r</sup> *arṣasā*<sup>r</sup>-*i* | &c. (25b)

II. (α) *ut*<sup>r</sup> *so*<sup>r</sup> *devo*<sup>2r</sup> *hiranyayāḥ*<sup>r</sup> | (25d)

(β) *ut*<sup>r</sup> *so*<sup>r</sup> *devo*<sup>2r</sup> *hiranyayāḥ*<sup>r</sup> | (25d)

III. (α) *pratnam*<sup>2</sup> *sadhāsthām*<sup>r</sup> *āsādāt*<sup>r</sup> | (26b)

(β) *pratnam*<sup>2</sup> *sadhāsthām*<sup>r</sup> *āsādāt*<sup>r</sup> | (26b)<sup>6)</sup>.

In order to arrive at an easier comparison of the α-lines, they are arranged into a table; three points are to be kept in view: 1° the first line of the *yonī*

<sup>1)</sup> TH. BENFEY, Index zu den Harmonieen und Discrepanzen... des Sāmaveda; Indische Studien III, 199–247.

<sup>2)</sup> SIMON, PpS., Einl., p. 510.

<sup>3)</sup> The *sāman* is used in the *Gavām ayanam*; see W. CALAND, Der *Ārṣeyakalpa* &c., p. 3. The same melody is to be found *Ūh*. 5, 2, 10 (W. C. a.o., p. 92); 8, 1, 5 (a.o. p. 11); 9, 1, 3 (a.o. p. 19); 10, 2, 18 (a.o. p. 45); 13, 1, 18 (a.o. p. 67); 13, 2, 1 (a.o. p. 69); 17, 1, 15 (p. 117).

<sup>4)</sup> A general rule is that a syllable without a number over it, retains the

pitch of the preceding syllable. A similar rule holds for the accentuation of the RV.

<sup>5)</sup> Vide PpS. 1, 3 (p. 17), and SIMON, PpS., Einl., p. 509, line 31 till the end.

<sup>6)</sup> The fourth and last syllables of the β-lines apparently undergo a (musical) 'vrddhi' (vide § 41) just like the final syllable of the α-lines. Lengthening of a vowel in the chanted text is to be noted where there is a short one in the text, when read.

is raised by three degrees; 2°. the last part of line IIα is left out, because there must be a misprint, it being improbable that the number 2 should be followed by an other number 2; 3°. the mono-syllable of the *yonī*: *tvam* is to be read *tu-am*:

Syllable .....	1	2	3	4	5	6	7	8
SV. 1, 61 <sup>1</sup> α <i>tu-am</i> .....	1	1	2	2r	2	1	2	1
Uh. 6, 2, 2, Iα <i>punā</i> - .....	2	2r	1	2r	2	1r	2	1
„ „ IIα <i>ut so</i> .....	1	1r	2r	2r	?	?	?	1
„ „ IIIα <i>pratnam</i> ..	2	1	2	1	2	1r	2	1

By the above table it becomes obvious that:

1°. the four lines have the same final pitch and therefore line IIα, although a misprint, may also originally have more similarity in other syllables;

2°. the melody of the four lines moves between the tones 1 and 2 exclusively;

3°. the movement of the four lines is widely divergent, especially the lines 1, 61<sup>1</sup>α and IIIα are rather contrasting;

4°. the rule just quoted here from PpS. 5, 191 is followed.

### § 31. Signification of the number 11<sup>1)</sup>.

According to PpS. 9, 26 there are but two *sāmans* in the whole collection of the *Kauthumas* in which occurs another tone besides the six tones quoted before. It is the so-called *krusṭa*-tone, the highest note used, above the *prathamā*-tone.

In the *Sāma-paribhāṣā* the *krusṭa*-tone is indicated by 11, but in the mss. of the *Samhitā* only by 1 and therefore it is the teacher's duty to point out to the pupil wherever the *krusṭa*-tone is meant to be chanted.

The two *sāmans* in question are:

1°. SV. 1, 284<sup>2)</sup>, i.e. the second *Ātra*-melody (I, p. 582); the stanza is in the *brhatī* metre and its melody reads:

<sup>1)</sup> SIMON, PpS., Einl. p. 495, note 8; 26, p. 711–2.  
p. 501, line 12; p. 525, line 11; PpS. 9.





- No. 2: 1 1 2 3 4 5 (two tones of the same level, afterwards a descent)  
 No. 3, 6–8: 3 2 3 4 5 (descent).  
 No. 5: 2 3 1 2 3 4 5 (interrupted descent).

Although the number of cases is too small for a decided conclusion, two assumptions, however, are self-evident: 1°. there is a strong tendency in the *chandoga*-song towards the final tone 5, which tone therefore must be fated to become the tonic<sup>1)</sup>; 2°. maybe there is a tendency to make the ascent of word accent corresponding with the ascent of melody.

*b. The polysyllabic monomial stobhas* (vide § 13).

The columns are the same as in section *a*.

I	II	III	IIII	V
p. 1.		p. 1.		
II, 520, 1	da <sup>1</sup> kṣā <sup>2r</sup> ya	I, 175, 4	da <sup>1</sup> kṣā <sup>2</sup> 3yā <sup>1 1 1 1 1</sup> 2345	1
1	ha <sup>3</sup> viṣ <sup>1</sup> ma <sup>2</sup> te	228, 9	ha <sup>1</sup> viṣ <sup>3</sup> ma <sup>1 1 1 1 1</sup> te2345	2
4	ha <sup>3</sup> viṣ <sup>1</sup> kṛ <sup>2</sup> te	328, 6	ha <sup>1</sup> viṣ <sup>3</sup> kṛ <sup>1 1 1 1 1</sup> te2345	3
6	ghṛ <sup>3</sup> ta <sup>1</sup> ç <sup>2</sup> cuta <sup>1</sup> ḥ	376, 8	ghṛ <sup>1</sup> ta <sup>2</sup> ç <sup>1</sup> cutā <sup>1 1 1 1 1</sup> 2345	4
8	sub <sup>3</sup> hū <sup>1</sup> taye	484, 3	sub <sup>5</sup> hū <sup>2</sup> 3taye <sup>1 1 1 1 1</sup> 2345	5
8	ja <sup>3</sup> ni <sup>1</sup> trā <sup>2</sup> m	499, 8	ja <sup>2</sup> ni <sup>1</sup> trā <sup>1 1 1 1 1</sup> 2345m	6
521, 1	su <sup>3</sup> çā <sup>1</sup> msā <sup>2</sup> ḥ	559, 2	su <sup>2</sup> çā <sup>1</sup> msā <sup>1 1 1 1 1</sup> 2345ḥ	7
3	ma <sup>3</sup> dhu <sup>1</sup> ç <sup>2</sup> cuta <sup>1</sup> ḥ	726, 5	ma <sup>2</sup> dhu <sup>1</sup> ç <sup>3</sup> cutā <sup>1 1 1 1 1</sup> 2345ḥ	8
3	dha <sup>1</sup> rma <sup>2r</sup> ṇe	764, 5	dha <sup>1</sup> rma <sup>3</sup> ṇe <sup>1 1 1 1 1</sup> 2345	9
5	s <sup>1</sup> va <sup>2</sup> rva <sup>1</sup> te	869, 6	s <sup>1</sup> va <sup>2</sup> rva <sup>2 3 1 1 1 1</sup> te2345	10
5	vi <sup>1</sup> dhar <sup>2</sup> ma	875, 2	vi <sup>1</sup> dhar <sup>3</sup> mā <sup>1 1 1 1 1</sup> 2345	11
10	dī <sup>3</sup> di <sup>1</sup> hi	II, 142, 10	dī <sup>2r 3 2</sup> di <sup>1</sup> hi <sup>1</sup>	12
11	dī <sup>3</sup> da <sup>1</sup> yāt	143, 5	dī <sup>2r 1</sup> da <sup>1</sup> yā <sup>1 1 1 1 1</sup> 2345t	13
522, 9	ra <sup>3</sup> yi <sup>1</sup> ṣ <sup>2</sup> thā <sup>1</sup> ḥ	I, 350, 5	ra <sup>1</sup> yi <sup>2</sup> ṣ <sup>1</sup> thā <sup>1 1 1 1 1</sup> 2345ḥ	14
10	ha <sup>3</sup> ri <sup>1</sup> ç <sup>2</sup> ri <sup>1</sup> ḥ	423, 8	ha <sup>2</sup> ri <sup>3</sup> ç <sup>1</sup> ri <sup>1 1 1 1 1</sup> 2345ḥ	15
11	bha <sup>1</sup> gā <sup>2r</sup> ya	487, 1	bha <sup>2</sup> gā <sup>1</sup> 3yā <sup>1 1 1 1 1</sup> 2345	16
11	va <sup>1</sup> yo <sup>2r</sup> bhi <sup>1</sup> ḥ	509, 8	va <sup>2</sup> yo <sup>1</sup> 3bhi <sup>1 1 1 1 1</sup> 2345ḥ	17
523, 5	çlo <sup>3</sup> ka <sup>1</sup> ya <sup>2</sup> ta	887, 6	çlo <sup>2r 1</sup> ka <sup>1</sup> ya <sup>1 1 1 1 1</sup> tā2345	18

In this series of *stobhas* the value of the number of cases is not to be denied. It is obvious that in 11 out of 18 cases the highest accent of the spoken word

<sup>1)</sup> Compare § § 40; 50, I, 1°.

and the chanted word is in the same syllable (no. 3, 4, 6–11, 13, 15, 18), whereas case no 2 possibly is a misprint in stead of *haviṣmate* <sup>2 1 1 1 1</sup>2345<sup>1)</sup> and cases no. 1, 12, and 14 do not tell against the principle. The remaining cases no. 5, 16, and 17 clearly show diverging accents.

§ 37. *The spoken accentuation and the melodic movement of stobhas consisting of phrases.*

The supposition that there is *in principle* a connection between word-accent and melodic movement becomes an undoubted fact by studying the *stobhas* which consist of phrases. These *stobha*-phrases always sing the highest tones to the syllables which also in the spoken language have the highest pitch. E.g. <sup>2)</sup>:

<i>Stobhānūsamhāra.</i>		<i>melody.</i>	
p. 1.	SV II.	p. 1.	SV. I.
519, 9.	hu <sup>3</sup> ve <sup>1</sup> va <sup>2r</sup> su	159, 4.	hu <sup>2</sup> ve <sup>1</sup> va <sup>3 1 1 1 1</sup> sū2345
520, 2.	ag <sup>3</sup> ni <sup>2</sup> ḥ   ā <sup>1</sup> hu <sup>2r</sup> ta <sup>1</sup> ḥ	303, 4.	ag <sup>2</sup> nir <sup>1</sup> ā <sup>1</sup> hu <sup>2 3 1 1 1</sup> tā2345ḥ
3.	as <sup>2</sup> ma <sup>1</sup> bhyam   gā <sup>3</sup> tuvitta <sup>1 2</sup> - mam.	318, 10.	as <sup>1 1 1 1</sup> ma <sup>2</sup> bhyam gā <sup>1 2</sup> tuvittamā <sup>2 3</sup> - 2345m
521, 3.	in <sup>1</sup> du <sup>2r</sup> ḥ   sa <sup>3</sup> mu <sup>2</sup> dra <sup>1</sup> m   ...   ur <sup>3</sup> - viyā <sup>2</sup>   vi   bhā <sup>3</sup> ti	775, 9.	in <sup>1 1 1 1</sup> du <sup>2</sup> ḥ sa <sup>1</sup> mu <sup>1</sup> dra <sup>1</sup> m ur <sup>2 1</sup> viyā <sup>2 3 1 1 1 1</sup> vibhā <sup>2</sup> ti2345
SV. II.			
9.	ati <sup>1 2r</sup>   vi <sup>1</sup> çvā <sup>2r</sup> ni   du <sup>3</sup> ritā <sup>2</sup>   ...   tarema <sup>3</sup>	75, 13.	ati <sup>1 2</sup> vi <sup>1</sup> çvā <sup>2r</sup> ni du <sup>1r</sup> ritā <sup>2 1</sup> tare <sup>2</sup> mā <sup>3</sup> 234
522, 1.	ar <sup>3</sup> ka <sup>2</sup> ḥ   dē <sup>3</sup> vānām   pa <sup>3</sup> ra <sup>2</sup> me <sup>1</sup>   vyoma <sup>1</sup> n	199, 9.	ar <sup>2</sup> ko dē <sup>1r</sup> vānā <sup>1r</sup> 2m pa <sup>1r</sup> ra <sup>1</sup> me <sup>1r</sup> vi- yo <sup>sr 1</sup> 2mā <sup>3 1 1 1 1</sup> 2345n

§ 38. *Accentuation of the rc and melodic movement of the stotra.*

When singing the *stobhas*, one sings *one* text to *one* melody, but when singing the *rc*-portion of the *stotra*, one sings to the same melody three strophes each of which having its own accentuation that belongs to the spoken

<sup>1)</sup> The *prathama*-tone is also sustained in cases no 9, and 18, and in a sense in cases no 6, 7, and 13.

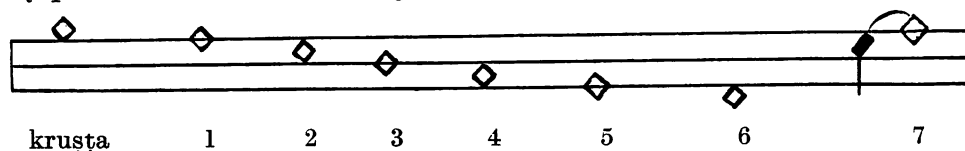
<sup>2)</sup> The inquiry itself extended over all polynomial *stobhas* of the *Grāma-geya-Gāna*.



recitation. In view, however, of the great liberty in conception of melodic similarity (vide the example analysed in § 30), it is not unthinkable that — in principle — a connection should be found between the accentuation of the *ṛc* and the melody of the *stotra*.

### § 39. Conclusion about the fixation of the intervals.<sup>1)</sup>

As appears from the polynomial *stobhas* there is a connection between the melody-movement and the word-accentuation. This relation pushes forward the possibility of hypothesizing a space of the intervals variable according to the dialect of the language. Although all the intervals 1-2, 2-3 &c. must be considered as tone-degrees, yet their space may have had, among other possible varieties, a distance of a semitone or of a minor third. Therefore, if we wish to adapt the Western staff-notation to the sacral Vedic hymn, it is necessary anyhow to omit a clef in the stave, and to use by preference a staff consisting of three lines:



### § 40. Prakṛti- and Vikṛti-tones (vide § 31, remark I).

According to the practice of the notation a vowel has but one prevailing tone or *prakṛti*-tone; all the following tones are *Vikṛti*-tones or passing-tones. However, these *vikṛti*-tones are probably not always an adornment, for the final tone 5 as in SV. 1, 1<sup>2</sup> (Ed. I, p. 95) *bārhiṣṭi* <sup>ī ī ī ī</sup> *2 3 4 5* represents the key-note of the *sāman*. Whether the ancient Hindus took also 5 for the tonic has to be investigated by music-psychologists and music-ethnologists.

### § 41. Dīrghatva and Vṛddhi.

Syllables with a short vowel count for a short tone, those with a long vowel count for a long tone<sup>2)</sup>; for the sake of musical composition short vowels are often lengthened; sometimes a long vowel is replaced by a short one<sup>3)</sup>. Besides the short and the long tones there are the increased or em-

<sup>1)</sup> The question of scales will prove to be of the greatest importance not only for musicology but also for ethnology and history of civilization. Central Asia seems to be the birthplace of a musical system that spread all over India, the Malayan Archipelago, South-America and Central Africa. See CURT SACHS, Bulletin de la Société

musicologique (10-ième année, fascicule 2, p. 158) wherein he gives his appreciating criticism on J. KUNST en C. J. A. KUNST—VAN WELY, De Toonkunst van Bali II &c., authors who discuss the possibility of remnants of *Sāma-Veda* music in Java and Bali.

<sup>2)</sup> CALAND & HENRY, p. 463.

<sup>3)</sup> PpS. 6, 70-108.

phasized tones, the *vṛddhas*. According to a communication by BURNELL<sup>1)</sup> the last note of a *parvan* is always emphasized, and, in fact, there is always found a lengthening of vowel or *āyi-bhāva*<sup>2)</sup> e.g. SV. 1, 1<sup>1</sup> (ed. I, p. 94): *vitāye* changes into *vi-itoṃā<sup>2</sup>ī*. Which syllables undergo *vṛddhi* is explicitly taught in *Puṣpa-sūtra* 5, 1-118. There is no special notation for *vṛddhi*.

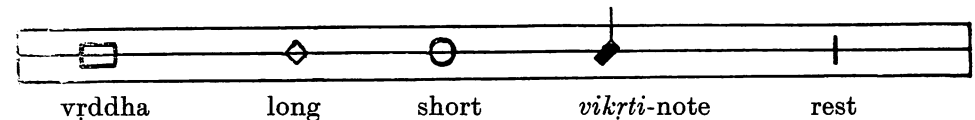
The sign *r* over a syllable means a *dīrgha* syllable, which according to BURNELL<sup>3)</sup> is 'prolonged beyond the usual length' but obviously without losing its character of a long syllable. The *dīrgha* syllable can be clearly distinguished from the increased or *vṛddha* syllable.

### § 42. The Virāma.

The *virāma* is a rest or pause and is indicated by a bar or *danḍa* (vide § 29, and § 31, note 1 to Remark IIII). The melody between two *danḍas* is called a *parvan*. BURNELL's definition runs: 'the bar of division (*parvan*) marks the notes to be sung with one breath<sup>4)</sup>'. The lengths of the *parvans* are widely divergent: sometimes a *parvan* contains but one or two syllables. Therefore it is advisable to take the *danḍas* for rests, the time-value of which was at the option of the singer.

In adopting the Western staff-notation to the Vedic *sāman* a *danḍa* is not allowed to be reproduced by a bar. The rhythmical basis of the Vedic *sāman* is the verse, and is not a system of time-units to be counted out by a metronome or by the numbers 2 and 3 and their smallest multiples 4, 6, 8, 9, and 12.

As long as there is uncertainty about the signification of the signs  $\bar{2}$ ,  $\hat{2}$ ,  $\wedge$  and  $\mathcal{J}$ , it is preferable not to use the European notation viz.  $\mathcal{J}$  short syllable,  $\mathcal{J}$  long syllable,  $\mathcal{J}$  increased syllable, which is sharply outlined, but to use until further notice some antiquated staff-notation, the following example of which may be suggested:



Because the verse is the rhythmical base of the Vedic *sāman*, every hymn ought to be printed in the shape of a stanza, i.e. each verse is in print beginning a new line.

<sup>1)</sup> CALAND & HENRY, l.c.: „The last note in each *parvan* is always *vṛddha*.”

<sup>2)</sup> *āyi-bhāva* (or *ā-i-bhāva*) is the change from *i, ī, e* into *āyi (ā-i)*; in the same way there is *ār-bhāva* with the

change from *r* into *ār* (PpS. 6, 109-152); PpS. disowns the *ā-u-bhāva*.

<sup>3)</sup> CALAND & HENRY, p. 463.

<sup>4)</sup> vide note 1 l.c.

§ 43. The signs  $\bar{2}$ ,  $\hat{2}$ ,  $\wedge$ , and  $\varsigma$ . Opinions of Western scholars.

BURNELL<sup>1)</sup> writes about the sign  $\bar{2}$ : 'preñkha adds two mātra to the preceding syllable and ends with the sound *svara*, it is marked  $\bar{2}$ ';

about  $\varsigma$ : 'vinata is marked by *vi* or  $\varsigma$  and consists of 1 and 2; where *vinata* occurs in the *Grāmageya-Gāna*, *preñkha* is put in the *ūha*';

about  $\wedge$ : 'Karṣana is either up the scale (marked  $\wedge$ ) or down (marked  $\vee$ ) and includes all the notes between those marked  $\bar{2}$ '.

Likewise the explanations given by SIMON sub voce *preñkha*, PpS., p. 519; *vinata*, PpS., p. 522; *atikrama*, PpS., p. 516; *karṣana*, PpS., p. 518–9; and *abhiḡita*, PpS., p. 517, are obscure.

§ 44. Conformity and discrepancy between the *Pūrva-Gāna* and the *Uttara-Gāna* with reference to the use of the signs  $\bar{2}$  and  $\varsigma$ .

In applying the rules of the *Puṣpa-Sūtra* to the *Sāma-Veda-Saṃhitā* it appeared to be possible to distinguish four cases:

1°.	<i>Pūrva-Gāna</i>	$\bar{2}$	<i>Uttara-Gāna</i>	$\varsigma$	$\bar{2}$ .
2°.	„	„	„	„	$\bar{2}$ .
3°.	„	„	„	„	$\bar{2}$ .
4°.	„	„	„	„	$\bar{2}$ .

A priori one may embrace the opinion that the discrepancies sub 1 and 3 are connected with a *ritardando* and with a more expressive performance of the *Uttara-Gāna*.

Examples of the four cases:

1°. Each *parvan* of *ĀrG.* 2, 1, 26<sup>3)</sup> (Ed. II, p. 428) consists of two syllables of the text. In all cases where the last syllable is short, the sign  $\bar{2}$  is found at the end, e.g. |  $\bar{p}r\bar{a}y\bar{a}\bar{2}t$  |. The text of SV. 2, 47–49 is used to the melody of *ŪhyG.* 3, 2, 2, (Ed. V, p. 477), the *yonī* of which is *ĀrG.* 2, 1, 26. Each *parvan* of the *ŪhyG.* 3, 2, 2 having a short final syllable shows at the end the sign  $\varsigma$  2, e.g. |  $\bar{v}o\bar{a}\bar{s}\bar{2}$  |.

2°. Each *parvan* of *ĀrG.* 2, 1, 26 (vide the preceding example) having a

<sup>1)</sup> CALAND & HENRY l.c. p. 463.

<sup>2)</sup> In this definition the words 'includes all the notes between those marked' are rather obscure.

<sup>3)</sup> The text is printed SV. 11, p. 427, line 2 and is omitted in BLOOMFIELD'S Concordance.

long final syllable shows at the end the sign  $\bar{2}$ , e.g. |  $\bar{a}v\bar{n}\bar{a}\bar{2}i$  |<sup>1)</sup>. And so does *ŪhyG.* 3, 2, 2: |  $\bar{p}\bar{u}\bar{r}\bar{o}\bar{2}$  |

The third *parvan* of *pāda b* (Ed. II, p. 434, line 2) in *ĀrG.* 2, 1, 31 (Ed. II, p. 433) which is sung to SV. 1, 398 has two syllables, the last of which is long. The long vowel is followed by the sign  $\bar{2}$ , e.g. |  $\bar{\varsigma}v\bar{a}d\bar{r}\bar{i}\bar{2}h$  |. *ŪhyG.* 1, 1, 10 (Ed. V, p. 391) sung to the text SV. 2, 277–279 performs the first strophe in the same way as *ĀrG.* 2, 1, 31.

3°. SV. 1, 39<sup>1</sup> = *Grāmageya-Gāna* 1, 2, 32 (Ed. I, p. 157) reads *pāda b*: |  $\bar{t}\bar{a}\bar{p}\bar{a}\bar{2}n\bar{o}\bar{d}\bar{e}\bar{2}v\bar{a}\bar{r}\bar{k}\bar{\varsigma}\bar{a}\bar{s}\bar{a}\bar{h}$  |. *ŪhG.* 2, 1, 14 (Ed. III, p. 403), sung to the text SV. 2, 206–208, has the *yonī* SV. 1, 39<sup>1</sup>. *Pāda b* reads: |  $\bar{p}\bar{a}\bar{v}\bar{a}\bar{n}\bar{t}\bar{e}\bar{m}\bar{a}\bar{2}d\bar{i}\bar{y}\bar{a}\bar{m}\bar{m}\bar{a}\bar{d}\bar{a}\bar{m}$  |. To be compared also is SV. 2, 25–26 *ŪhG.* 17, 1, 10 (Ed. III, p. 65) sung to the same *yonī*: |  $\bar{a}\bar{p}\bar{o}\bar{v}\bar{a}\bar{s}\bar{a}\bar{2}n\bar{o}\bar{a}\bar{r}\bar{\varsigma}\bar{a}\bar{s}\bar{i}$  |.

SV. 1, 87 = *Grāmageya-Gāna* 2, 2, 27 (Ed. I, p. 243); *pāda c*:  $\bar{a}\bar{g}\bar{n}\bar{i}\bar{m}\bar{v}\bar{o}\bar{2}$ . *ŪhG.* 15, 1, 2 (Ed. V, p. 662), sung to the text SV. 2, 914–6:  $\bar{a}\bar{g}\bar{n}\bar{i}\bar{m}\bar{v}\bar{o}\bar{2}$ .

SV. 1, 279<sup>2</sup> = *Grāmageya-Gāna* 7, 2, 27 (Ed. I, p. 573); *pāda c*:  $\bar{s}\bar{i}\bar{m}\bar{a}\bar{2}$ . *ŪhG.* 4, 2, 15 (Ed. IV, p. 222) sung to the text SV. 2, 581–2:  $\bar{s}\bar{i}\bar{m}\bar{a}\bar{2}$ .

SV. 1, 290<sup>1</sup> = *Grāmageya-Gāna* 8, |, 10 (Ed. I, 593); *pāda c*:  $\bar{m}\bar{a}\bar{g}\bar{h}\bar{a}\bar{v}\bar{a}\bar{2}n$ . *ŪhG.* 4, 2, 16 (Ed. IV, p. 225), sung to the text SV. 2, 583–4:  $\bar{m}\bar{a}\bar{g}\bar{h}\bar{a}\bar{v}\bar{a}\bar{2}n$ .

SV. 1, 565<sup>1</sup> = *Grāmageya-Gāna* 16, 2, 34 (Ed. II, p. 199); final *stobha*:  $\bar{d}\bar{e}\bar{v}\bar{a}\bar{n}\bar{a}\bar{2}m$ . *ŪhG.* 5, 2, 3 (Ed. IV, p. 309), sung to the text SV. 2, 663–5:  $\bar{d}\bar{e}\bar{v}\bar{a}\bar{n}\bar{a}\bar{2}m$ .

4°. SV. 1, 7<sup>1</sup> = *Grāmageya-Gāna* 1, 1, 14 (Ed. I, p. 104); 3d. *parvan*: |  $\bar{e}\bar{b}\bar{h}\bar{a}\bar{2}y\bar{i}\bar{r}\bar{v}\bar{a}\bar{r}\bar{d}\bar{d}\bar{h}\bar{a}$  |<sup>3)</sup>. *ŪhG.* 21, 2, 6 (Ed. V, p. 288), sung to the text SV. 2, 1125–6: |  $\bar{r}\bar{o}\bar{n}\bar{a}\bar{2}\bar{r}\bar{u}\bar{r}\bar{u}$  |.

SV. 1, 267 = *Grāmageya-Gāna* 7, 2, 5 (Ed. I, p. 551); the last *parvan* of *pāda b*: |  $\bar{s}\bar{y}\bar{a}\bar{b}\bar{h}\bar{a}\bar{2}k\bar{\varsigma}\bar{a}\bar{t}\bar{a}$  |. *ŪhG.* 5, 2, 9 (Ed. IV, p. 337), sung to the text SV. 2, 669–70: |  $\bar{s}\bar{y}\bar{a}\bar{b}\bar{h}\bar{a}\bar{2}k\bar{\varsigma}\bar{a}\bar{t}\bar{a}$  |.

<sup>1)</sup> Because the rule is strictly followed the reading of the preceding *parvan* |  $\bar{a}\bar{r}\bar{a}\bar{2}$  | probably is a misprint and is to be read |  $\bar{a}\bar{r}\bar{a}\bar{2}$  |.

<sup>2)</sup> Unimportant is the difference be-

tween the reading given here (and in the following examples) and the text of the Bibl. Ind. which shows the arrangement  $\bar{s}\bar{i}\bar{m}\bar{a}\bar{2}$ .

<sup>3)</sup> Misprint of the text:  $\bar{y}\bar{i}\bar{r}\bar{v}\bar{a}\bar{r}\bar{d}\bar{d}\bar{h}\bar{a}$ .

*ArG.* 1, 1, 27 (Ed. II, p. 402) sung to the text SV. 1, 234: |  $\bar{s}\bar{u}\bar{2}arv\bar{a}234$  | <sup>1)</sup>  
*ŪhyG.* 1, 1, 5 (Ed. V, p. 384) sung to the text SV. 2, 159–160: |  $\bar{s}\bar{u}\bar{2}arv\bar{a}234$  | <sup>1)</sup>

§ 45. *A statistical inquiry into the use of signs*  $\bar{2}$ ,  $\hat{2}$ ,  $\overset{s}{2}$ , and  $\wedge$ .

The following statistical inquiry into the use of SV. 2, 1–26 (Ed. III, p. 1–75) is only intended for the first stanzas and the final *stobhas*. It is only a question of *sāmans* of the *Grāmageya-Gāna*. The emendations suggested arose from a comparison with the following strophes.

First of all it is to be observed that the sign  $\vee$ , mentioned by BURNELL, is never used in the Bibliotheca Indica edition.

1°. The sign  $\bar{2}$  indicating the *vikṛti*-tone, is generally preceded by the *prakṛti*-tone 1, sometimes by 2. Also it is generally followed by 1 and sometimes by 2 either in the same or in the next *parvan*.

p. 24, l. 4:  $\bar{b}h\bar{u}\bar{2}$  |  $\bar{m}\bar{i}$ ; p. 27, l. 8:  $\bar{d}\bar{a}\bar{2}\bar{d}\bar{a}y\bar{i}$ ;  $\bar{u}\bar{2}\bar{g}\bar{r}\bar{a}\bar{m}$ ; p. 29, l. 1:  $\bar{b}h\bar{u}\bar{m}i\bar{y}\bar{a}\bar{2}$  |  $\bar{d}\bar{a}$ ; p. 31, l. 2:  $\bar{h}\bar{u}\bar{v}\bar{a}\bar{2}y\bar{i}$  |  $\bar{d}\bar{a}$ ; p. 31, l. 3:  $\bar{d}\bar{a}\bar{d}\bar{a}\bar{2}y\bar{i}$  |  $\bar{u}$ . There are 25 cases in all. p. 34 <sup>2)</sup>; p. 54, l. 5:  $\bar{s}\bar{a}\bar{2}y\bar{i}$  |  $\bar{u}\bar{t}\bar{s}\bar{o}$ ; p. 58, l. 4:  $\bar{s}\bar{a}\bar{2}y\bar{i}$  |  $\bar{n}\bar{o}$   $\bar{o}$ ; p. 58, l. 6:  $\bar{d}\bar{a}\bar{s}\bar{a}\bar{2}y\bar{i}$  |  $\bar{s}y\bar{a}\bar{s}\bar{a}$ ; p. 58, l. 7:  $\bar{n}y\bar{a}y\bar{a}\bar{2}$ : |  $\bar{h}\bar{i}\bar{r}\bar{a}$ ; p. 59, l. 12:  $\bar{p}\bar{o}\bar{v}\bar{a}\bar{2}h\bar{o}l\bar{y}i$ . There are 16 cases in all. In the end the tone 2 is always followed by 1.

p. 34, l. 1:  $\bar{t}\bar{a}\bar{m}$   $\bar{a}\bar{2}\bar{n}\bar{d}\bar{h}\bar{a}$ ; l. 2:  $\bar{m}\bar{i}y\bar{a}\bar{2}\bar{d}\bar{a}$ ; p. 36, l. 2:  $\bar{\varsigma}\bar{a}\bar{r}\bar{m}\bar{a}\bar{2}\bar{o}23$ . There are noted 5 cases in all.

p. 67, l. 10:  $\bar{d}h\bar{a}\bar{2}\bar{r}ay\bar{a}$  is one case only, wherein the *vikṛti*-tone  $\bar{2}$  is preceded and followed by the *prakṛti*-tone 2.

Special cases:

p. 36, l. 2:  $\bar{a}\bar{2}\bar{1}23$  |; p. 40, l. 10:  $\bar{n}\bar{u}\bar{2}\bar{1}23$  |; p. 32, l. 9:  $\bar{u}\bar{2}\bar{g}\bar{r}\bar{a}\bar{m}$  (which reading is confirmed by SV. 1, 125<sup>1</sup> = *Grām.G.* 3, 2, 24, Ed. I, p. 307).

p. 73, l. 12:  $\bar{h}\bar{i}\bar{r}\bar{a}\bar{2}\bar{n}y\bar{a}y\bar{a}\bar{2}\bar{3}\bar{4}\bar{5}\bar{h}$  | <sup>3)</sup> is opposite to the *yonī* SV. 1, 264<sup>1</sup> = *Grām.G.* 7, 2, 1 (Ed. I, p. 546):  $\bar{v}\bar{i}\bar{v}\bar{a}\bar{2}\bar{s}\bar{a}\bar{t}\bar{i}$   $\bar{2}\bar{3}\bar{4}\bar{5}$  |

2°. The *vikṛti*-tone  $\hat{2}$  is without any exception preceded by the *prakṛti*-tone 1 and followed by the *prakṛti*-tone 3.

<sup>1)</sup> Sic legendum.

<sup>2)</sup> p. 34, l. 2 is to be read according

to the following strophes  $\bar{d}\bar{a}\bar{d}\bar{a}\bar{2}y\bar{i}$  |  $\bar{u}$ .

<sup>3)</sup> Cf. the following strophes.

p. 6, l. 5:  $\bar{y}\bar{a}\bar{2}\bar{k}\bar{\varsigma}\bar{a}$ ; p. 9, l. 6:  $\bar{v}\bar{a}\bar{2}\bar{\varsigma}\bar{i}$ ; p. 12, l. 6:  $\bar{v}\bar{a}\bar{2}\bar{s}y\bar{a}$ ; p. 25, l. 1:  $\bar{\varsigma}\bar{r}\bar{a}\bar{2}\bar{v}\bar{a}$ ; &c. There are noted about 18 cases.

p. 35, l. 7:  $\bar{\varsigma}\bar{a}\bar{l}r\bar{m}\bar{m}\bar{a}\bar{2}$  |  $\bar{m}\bar{a}$ ; p. 39, l. 6:  $\bar{t}\bar{e}\bar{j}\bar{a}\bar{2}$  |  $\bar{t}\bar{a}$ ; p. 44, l. 6:  $\bar{v}\bar{a}\bar{s}\bar{a}\bar{2}$  |  $\bar{n}\bar{a}$ . There are noted 13 cases in all.

3°. The sign  $\overset{s}{2}$  occurs p. 75, l. 3:  $\bar{d}\bar{e}\bar{v}\bar{a}\bar{n}\bar{a}\bar{2}\bar{m}$  *paramē*.

4°. The sign  $\wedge$  occurs between the *prakṛti*-tones 2 and 3, or between the *prakṛti*-tone 2 and the *vikṛti*-tone 3.

p. 34, l. 8:  $\bar{v}\bar{i}\bar{t}\bar{t}\bar{a}\bar{m}\bar{a}\bar{2}\bar{3}\bar{4}\bar{5}\bar{m}$ ; p. 34, l. 10:  $\bar{b}h\bar{u}\bar{m}\bar{i}\bar{3}y\bar{a}\bar{d}\bar{a}\bar{d}\bar{a}\bar{y}\bar{i}$ ; p. 34, l. 11:  $\bar{u}\bar{g}\bar{r}\bar{a}\bar{m}$   $\bar{\varsigma}\bar{a}$  &c.; p. 39, l. 8:  $\bar{h}\bar{o}y\bar{i}$  |  $\bar{\varsigma}\bar{a}\bar{2}\bar{3}\bar{4}r\bar{m}\bar{m}\bar{a}$  &c. There are noted 21 cases in all.

Remarkable case: p. 57, l. 6:  $\bar{v}\bar{a}\bar{u}$  |  $\bar{v}\bar{a}\bar{3}\bar{4}\bar{3}$ .

p. 29, l. 7:  $\bar{u}\bar{2}\bar{3}\bar{2}\bar{3}\bar{4}\bar{p}\bar{a}$ ; p. 50, l. 5:  $\bar{u}\bar{2}\bar{3}\bar{4}\bar{p}\bar{a}$  (text-35 $\bar{p}\bar{a}$ ); p. 67, l. 2:  $\bar{y}\bar{a}\bar{2}\bar{3}\bar{4}\bar{3}\bar{h}$ ; p. 68, l. 10:  $\bar{y}\bar{a}\bar{2}\bar{3}\bar{4}\bar{3}\bar{h}$  (text  $\bar{y}\bar{a}\bar{3}\bar{4}\bar{3}\bar{h}$ ); p. 71, l. 3:  $\bar{a}\bar{u}\bar{h}\bar{o}\bar{2}\bar{3}\bar{4}$ ; p. 73, l. 2:  $\bar{a}\bar{u}\bar{2}\bar{3}\bar{h}\bar{o}\bar{v}\bar{a}$ ; p. 75, l. 3:  $\bar{h}\bar{a}\bar{2}\bar{3}\bar{4}$ .)

The material collected provides a solid basis for suggesting the conjecture that the tone 2 was variable in the same way as the sixth and seventh degree of the melodic gamut in a minor key. In the descent between the *prakṛti*-tones 1 and 3 the 2 was lowered, and between 2 and 3 it may have had the function of  $2\frac{1}{2}$ , the passing-tone.

On the other hand the contrast  $\bar{2}$  and  $\overset{s}{2}$  is connected with a difference of time-value.

§ 46. *The signification of the sign*  $\varsigma$ ,  $s$ .

Besides in the combination  $\overset{s}{2}$  the sign  $\varsigma$ ,  $s$  is also used separately and then it is independent of the following or preceding pitch. Perhaps it was an indication for the execution e.g. for the firm intonation of the following tone.

It is written:

1°. between a *prakṛti*- and a *vikṛti*-tone when there is a leap; e.g. Ed.

<sup>1)</sup> p. 12, l. 11  $\bar{v}\bar{a}\bar{2}\bar{3}\bar{4}\bar{5}$  is to be read  $\bar{v}\bar{a}\bar{2}$  25, (Ed. I, p. 150).  $\bar{3}\bar{4}\bar{5}$ ; cp. SV. 1, 35<sup>4</sup> = *Grām.-G.* 1, 2,

III, p. 6, l. 3:  $pās5smai$ ; p. 9, l. 4:  $vās5yidyu$ ; p. 26, l. 4:  $mā hā3uvā343$  (here  $hā$  begins on tone 1 that leaps to 3); p. 27, l. 9:  $māhau3hō$ ; p. 61, l. 3:  $dasā3ā$ ; &c.

2°. Less frequent is the use between two notes of whatsoever kind following each other, whether *prakṛti*- or *vikṛti*-tones, whether leaping or stepping, e.g.: Ed. III, p. 66, l. 1:  $sōmasdhā$ ; p. 73, l. 1:  $utsodevōshi$ ; p. 89, l. 12:  $vā2rtto3s5$ ; p. 71, l. 2:  $śā234s5āyi$ .

Strangely and strikingly it is used in the following cases: Ed. III, p. 73, l. 10:  $ārā3 | hau3hō3vā$ ; p. 75, l. 5:  $hā3 | ō3hā3$ .

## PART II

### Rhythm and phrasing of the melody

§ 47. *Some manipulations executed in the verse whilst adapting it to the melody*<sup>1)</sup>.

The basis of the melody is the verse. Some manipulations, however, are to be mentioned here:

1°. verse-repetition by which the chant-strophe is created, often considerably diverging from the verse-strophe;

2°. the use of the *virāma* by which the verse is divided into fixed groups, often showing not the slightest connection with the metrical construction of the verse-strophe.

§ 48. *Verse-strophe and Chant-strophe; Verse-repetition.*

A simple example of verse-repetition and therewith of the relation between a verse-strophe and a chant-strophe is the *Ṣrāyantiya-Sāman* = *ŪhG. 5, 2, 9* (Ed. III, p. 337).

Like most of the *sāmans* subjected to the same manipulation, its *ārcika*-text = SV. 2, 669-70 consists of a *pragātha* viz. a *brhatī* (8 + 8 + 12 + 8) and a *sato-brhatī* (12 + 8 + 12 + 8). When indicating the verses of 8 syllables by small type, and those of 12 syllables by capitals, the scheme of the chant-text runs: I *a b C d*, II *A b C d*. Now there appear I *d* en II *b* four times repeated, and II *d* twice repeated forming three chant-strophes, each of five *pādas*.

The first column of the following table shows the three chant-strophes; the numbers in the table itself indicate the verse-strophes and their *pādas* with repetitions. The table is to be read by following the horizontal lines.

	$\alpha$	$\beta$	$\gamma$	$\delta$	$\varepsilon$
I	Ia	b	C	d	d
II	d	d	IIA	b	b
III	b	b	C	d	d

<sup>1)</sup> Compare § 28, The characterizing of the *Pūṣpa-Sūtra* &c.

The relation is mostly more complicated. An example of such an intricate composition is the *Rathaṃtara-Sāman* = *ŪhyG.* 1, 1, 1 (Ed. V, p. 381) to the text SV. 2, 30–1. The verse-scheme of this *pragātha* (see before) runs: I *a b C d*, II *A b C d*. The division of the Chant-strophe into *parvans* is brought about partly crossways in regard of the original verses. The scheme of the chant-strophes is:

	α (1p)	β (2p)	γ (2p)	δ (2p)
I	I a <sub>8</sub>	bC	d	<i>stobhas</i>
II	d <sub>2</sub>	d <sub>6</sub> IIA	b	„
III	b <sub>2</sub>	b <sub>6</sub> C	d	„

The table is to be read as follows: each of the chant-strophes contains 1 + 2 + 2 + 2 = 7 *parvans* (see the topline).

The first *parvan* of the chant-strophe I contains the complete set of 8 syllables which form the first *pāda* of the verse-strophe I. In the second and third *parvans* of the chant-strophe I there are found the *pādas* I *b* and I *C*, viz. 8 syllables of *pāda b* joined with the first 8 syllables of *pāda C* forming a *parvan* of 16 syllables together, and the four last syllables of *pāda C* forming the third *parvan*. Thus far about the parts α and β of the chant-strophe I.

The first *parvan* of the chant-strophe II contains the first two syllables of *pāda I d*. The second *parvan* of the same chant-strophe contains the last six syllables of *pāda I d* together with 8 syllables of *pāda II A*. The third *parvan* is formed by the other syllables of *pāda II A* a.s.o.

The conclusion is that the first *parvan* of the chant-strophe I contains 8 syllables and on the other hand the first *parvans* of the chant-strophes II, and III contain 2 syllables; and that the second *parvan* of chant-strophe I contains 8 + 8 = 16 syllables as against the 6 + 8 = 14 syllables of the second *parvans* in the chant-strophes II, and III.

Difficulties do not arise whilst manipulating in this way, because there is a broad way of looking at the conception of 'melody-equality'. The three first *parvans* read:

Iα: ābhi<sup>2r</sup> 1) tvā<sup>r</sup> çūra<sup>r</sup> nonumō<sup>x</sup> vā |

IIα: iço<sup>2r</sup>, vā |

IIIα: nājo<sup>2r</sup> vā |

The three second *parvans* read:

Iβ: ādugdhā<sup>2r</sup> iva dhenava<sup>r</sup> iṣānam<sup>r</sup> asya jagataḥ |

IIβ: nām indra<sup>2</sup> susthusō<sup>r</sup> na tvāvām<sup>r</sup> anyō diviyah |

IIIβ: tō na jāniṣyate<sup>r</sup> aṣvāyanto maghavann i |

#### § 49. Verse-construction and syllable-grouping in the chant.

The connection between a verse and its melody in the *Sāma-Veda* is a loose and mechanical one, e.g. the caesura divides in the prosody the *triṣṭubh* into two parts of 5 and 6, or 4 and 7 syllables, but the *sāman*-technics never care about this essential metrical construction and generally divide the *triṣṭubh* 2) into three *parvans*; the grouping of syllables, applied to the first chant-strophe, continues to be in force in the following chant-strophes, without the slightest consideration of changes of the metrical construction.

An example is the *Auçana-Sāman* = *ŪhG.* 1, 1, 4 (Ed. III, p. 81) sung to the text SV. 2, 27–29. The number of syllables belonging to the *parvans* which follow each other, gives the rigidly fixed scheme:

a = 2+6+3; b = 4+3+4; c = 8+3; d = 4+3+1+3.

*Pāda* 28 d runs: *viṣṭambho divo dharuṇaḥ prthivyāḥ*; the caesura is after the 5th syllable; the composer places the *virāma* simply between *di* and *vo* and changes *di* by means of *āyi-bhāva* into *dā-i*.

Sometimes there are noticeable curiosities e.g. *ŪhG.* 3, 2, 2 (vide § 44) where the verse is cut into small parts of two syllables, that are sung in the same way, and *ŪhG.* 23, 1, 10 (Ed. V, p. 659) sung to SV. 2, 723, where a *virāj* (3 × 11 syllables) is performed to the tune of an *anuṣṭubh* (4 × 8 syllables); thus whereas the text runs:

*agnim naro dīdhitibhir aranyor*  
*hastacyutam janayata praçastam*  
*dūredṛçam gr̥hapatim athavyum.*

1) <sup>2s</sup> *ābhi* in the Bibl. Ind. edition is a misprint for <sup>2r</sup> *ābhi*, vide the following strophes and CALAND & HENRY, p. 308. — It is obvious that the emphatic lengthening of the syllable which is in-

dicated by the letter *r*, is not an essential element of the melody, but is connected with the text.

2) It is curious to remark that these *chandoga*-technics apparently have given the name to the *triṣṭubh*.

The *sāman* reads:

<sup>2</sup>āg<sup>1</sup>nīm<sup>2</sup> narō<sup>2</sup> dīdhitibhiḥ	<sup>1</sup>īyā<sup>2</sup> īyā<sup>1</sup>, hāyī<sup>2</sup>					
āraṇyōḥ	ha-	sta-cyūtā<sup>2</sup>234m jā-	<sup>1</sup>ā<sup>2</sup> au<sup>2</sup>34hō<sup>5</sup>	<sup>4</sup>īyāhāyī<sup>5</sup>		
nāyata pra-	çā-	stam dū<sup>2</sup>re<sup>3</sup>234-dṛ-	<sup>1</sup>ā<sup>2</sup> au<sup>2</sup>34hō<sup>5</sup>	<sup>4</sup>īyāhāyī<sup>5</sup>		
çām<sup>2</sup> gā<sup>2</sup>3-uvā<sup>2</sup>	ha-	pā-	tāyim	<sup>2</sup>ā<sup>2</sup> thā<sup>3</sup>234 vyūm	<sup>1</sup>ā<sup>2</sup> au<sup>2</sup>34hō<sup>5</sup>	<sup>4</sup>īyāhā<sup>5</sup>

It is to be remarked that:

1°. The third *pāda* of the chant-strophe contains 9 syllables instead of 8; the fourth *pāda* contains 8 syllables besides the enclosed *stobha uvā*.

2°. The second syllable *gā-* of the last *pāda* of the chant-strophe is caused by *ārbhava*: *gr* changes into *gār* which drops the *r* before the *stobha*. — Probably there is a misprint where the Bibl. Ind. Edition reads *pātāyīm* in stead of *pātāyim*, i.e. *patim*.

3°. The first *pāda* uses only the tones 1 and 2 and possesses a special *stobha*. The *pādas* 2–4 use also the tones 1 and 2 but the last two syllables descend to the tone 5; the grouping of syllables also shows affinity.

Conclusion: Generally the melodies of the *Sāma-Veda* may be said to illustrate the words no more than the words originate from the spirit of music. In a very archaic way, truly, words and melody go side by side, for which reason the *Sāma-Veda* becomes even more interesting.

### PART III

The structure of the melody; repetition of the same melodic movement in the chant-strophe

#### § 50. *Vaidhika- and Avaidhika*-chants.

The study of the melodic structure must be left to the future historiographer of Vedic Music. One subject may be introduced here.

SIMON (PvS., Einl. p. 13, l. 1) writes: 'A *vidhā* means either that part of a *pāda* which consists of one or various *parvans* and is without or provided with *stobhas*, or such an entire *pāda*. Chants the strophes of which are composed of such *vidhās* in the performance, are called *vaidha*-chants' <sup>1)</sup>.

The definition quoted is not clear at all, for the essential characteristic of the *vidhā* is lacking, viz. the equality of melody. The term *vidhā* is used in case all (or most) *pādas* follow one and the same melody; in this case a *pāda* also may be called *vidhā*. Each *pāda* can consist also of 2 (or more?) parts that are identical in regard of the melody, and in this case such a half or a third of a *pāda* is also called *vidhā* <sup>2)</sup>.

Some instances may illustrate the point:

I. SV. 1, 65 = *Grām.-G.* 2, 1, 37 (Ed. I, p. 202) is a *vaidha*-chant according to PvS. 1, 5 and runs:

<sup>3</sup>o4hā<sup>5</sup>	hā<sup>3</sup>-hā<sup>2</sup>-i		
<sup>2</sup>idaṁ<sup>1</sup> ta e-	<sup>2</sup>kā3m<sup>1</sup> parah	<sup>2</sup>utā<sup>3</sup> <sup>3</sup>ékām<sup>5</sup>	
<sup>2</sup>trtiyenā<sup>1</sup>	<sup>2</sup>jyotiṣā<sup>2</sup>3	<sup>2</sup>sam<sup>1</sup> <sup>3</sup>viçasvā<sup>5</sup>	
<sup>2</sup>samveçanāḥ	<sup>2</sup>tanuve	<sup>2</sup>cārur<sup>3</sup> <sup>4</sup>edhī<sup>5</sup>	
<sup>3</sup>o4hā<sup>5</sup>	hā<sup>3</sup>-hā<sup>2</sup>-i		
<sup>2</sup>priyo<sup>1</sup> devā-	<sup>2</sup>nā3m<sup>1</sup> para-	<sup>2</sup>mā343i	<sup>2</sup>jā3nā<sup>4</sup>5itrā656i

It is to be noted that:

1°. The strophe is a *triṣṭubh* (4 × 11 syllables); the *parvans* generally contain 4, 3, and 4 syllables; the last *triṣṭubh* shows the subdivision 4, 3,

<sup>1)</sup> 'Eine *vidhā* bezeichnet den aus einem oder mehreren *parvans* bestehenden, mit oder ohne *stobhas* gebildeten Teil eines *pāda* oder einen ganzen sol-

chen *pāda*. Gesänge deren Verse sich beim Vortrag aus solchen *vidhās* zusammersetzen, heißen *vaidha*-Gesänge.'

<sup>2)</sup> Compare § 53.

1, and 3 syllables. The first *parvans* have a wholly equal melody in all the four *pādas*; the second *parvans* show the movement 2, 1 for the *prakṛti*-tones, but the arrangement of the second *pāda* is 1, 2; the third *parvan* is the same in the first three *pādas*, and is lengthened by way of climax in the last *pāda*. The end of the melody is the tonic 6 (vide § 36a, 40) unless the sense of a keynote be utterly lacking.

2°. In regard of the reading *uta* instead of *ū ta* vide BLOOMFIELD'S, Concordance, p. 299, col. b.

3°. In this *sāman* the *vidhā* is a *pāda*.

II. SV. 1, 469<sup>6</sup> = *Grām.-G.* 12, 2, 28 (Ed. II, p. 12) is a *vaidha*-chant according to PVS. 1, 10, and shows two *vidhās* in a *pāda*. It runs:

vṛsā pāvā23-	hāu<sup>rr</sup>-ho-i	au<sup>2</sup>3ho<sup>rr</sup>2345		
svā dhārāyā23	hāu<sup>rr</sup>-ho-i	au<sup>2</sup>3ho<sup>rr</sup>2345		
marūt<sup>rr</sup>vāte23	hāu<sup>rr</sup>-ho-i	au<sup>2</sup>3ho<sup>rr</sup>2345		
cā mātsārā23h	hāu<sup>rr</sup>-ho-i	au<sup>2</sup>3ho<sup>rr</sup>2345		
viṣvā dādhā23-	hāu<sup>rr</sup>-ho-i	au<sup>2</sup>3ho<sup>rr</sup>2345		
nā ojāsā23	hāu<sup>rr</sup>-ho-i	au<sup>2</sup>3ho2343	o2345i-	dā

It is to be noted that:

1°. The three *pādas* are divided into two halves; all are followed by the same *stobhas* the last of which only is lengthened.

2°. *svā* in the fourth *parvan* is a misprint in the Bibl. Ind. Edition for *svā*.

3°. *Vidhā* is here half the *pāda* connected with the following *stobha*.

III. An instance of an *avaidhika*-chant is indicated by PVS. 1, 3 and may be quoted here. It is SV. 1, 481<sup>3</sup> = *Gram-G.* 13, 2, 8 (Ed. II, p. 35). The metre of the stanza is *Gāyatrī* (3 × 8 syllables). The first *parvan* of the *sāman* contains 17 syllables of the verse-strophe. The other *parvans* consist of the 7 remaining syllables followed by *stobhas*. The *sāman* reads:

| indūḥ paviṣṭa cetānaḥ priyaḥ kavīnām matīḥ sṛ- |  
 | jās5d-aṣvām | ovā23 | ovā23 | rā2thā234-au<sup>rr</sup>hovā | i2345vā |

It is to be noted that

1°. *rāthā* is an *āyi-bhāva* for *rathīr*; the *i* and *r* are dropped before the following *stobha*.

2°. the *sāman* is a continuous melody without repetitions.

§ 51. *The alternative return of the same melodic movement.*

The melody of *pāda c* is sometimes similar to the melody of *pāda a* in a quatrain and also the melodies of the *pādas b* and *d* are similar. The melody of the *pādas a* and *b* taken together might be called a *vidhā*. The author of the *Pañcavidha-Sūtra* (1, 12, p. 20 sq.) speaks about a *vidhā* that comes back only once (*sakṛd-āvṛtti*) and is not immediately repeated. Instances thereof are:

SV. 1, 546<sup>1</sup> (II, p. 154), the melodic scheme of which may be rendered thus: <sup>1)</sup>

a | 2 - 1 - hō | 21 - - |  
 b | 2 - - 2 3 | 12455656 |  
 c | 2 - 1 - hō | 21 - - |  
 d | 2 - - 23 | 123455656 ||

SV. 1, 557<sup>3</sup> (II, p. 181) shows a melodic scheme with a slight difference between *a* and *b*:

a | 2 - 1 - | 2 - 1 - | 12 1 - - |  
 b | 2 - 1 - | 21 - - | 12 1 - - |  
 c | 2 - 1 - | 2 - 1 - | 12 1 - - |  
 d<sup>2)</sup> | 2 - 1 - | 21 - - | 12 1 - 231u | vā<sup>rr</sup>2345 ||

*ĀrG.* 4, 1, 20 (II, p. 473); text SV. 1, 361:

hā<sup>rr</sup>-u | 3 × | ū2 | 3 × | kahvā2u | 3 × |

a | 3 - - - 112332 |  
 b | 2 - - - 2312112 |  
 c<sup>3)</sup> | 3 - - - 112332 |  
 d | 2 - - - 23121123 |

hā<sup>rr</sup>-u | 3 × | ū2 | 3 × | kahvā2u | 2 × | kahvā23u | hvā<sup>rr</sup>-u vā3 | i2345 ||

In *ĀrG.* 1, 1, 18 (Ed. II, p. 397), text SV. 1, 161, the similar melodic pieces follow each other in this ways αβα αβα &c.

<sup>1)</sup> A horizontal line shows the continuation of the same tone into a following syllable; where, however, a *vikṛti*-tone follows, the number is repeated for the sake of clearness.

<sup>2)</sup> About the emendation in the last *parvan* of *d* but one see SV. IV, p. 134, *ŪhG.* 4, 1, 7.

<sup>3)</sup> *Pāda c* is emendated.

§ 52. *Melodic similarity of any parvan in vaidhika and avaidhika sāmāns.*

From other facts, too, the return of the same melody appears to possess a special attractiveness viz. the pleasure of recognition <sup>1)</sup>. Therefore the melody of a *parvan* is often seen in another *parvan*, either in the next one or at some distance. In both cases it is usual to show the similarity by committing the same melody either to the same chanting priest or to the three chanters, which means: making a *nidhana* of the melody <sup>2)</sup>.

*1st case A.* Two consecutive and equal *parvans* or groups of *parvans* at the beginning of a chant-strophe are sung by the *prastotar*, if preferred (PvS. 1, 11, p. 19).

E.g. SV. 1, 17<sup>1</sup> (Ed. I, p. 121); the *prastotar* executes two couples of *parvans* that have an equal melody:

| āḥvā<sup>2</sup> | auho234vā<sup>5</sup> | nātva<sup>2</sup> | auho234 vā<sup>5</sup> |

*1st case B.* Consecutive *parvans* that show the same melodic rhyme (*sadrṣānta*) and form the beginning of the last *pāda*, are sung by the *pratihartar* (PvS. 1, 42, p. 28).

E.g. SV. 1, 9 (Ed. I, p. 107):

a<sup>3</sup>) | 5 -- 5565 -- |  
b | 12 -- | 1 | 71232345 |  
c<sup>4</sup>) | 32345 | 32345 | 4 -- 5 | 4556 hāyi ||

*2d case A.* If a *parvan* contains the same melody as the *parvan* which according to the rules of the *vibhakti* (see §§ 58–60) belongs to the *pratihartar*, it is generally sung by the *pratihartar*; the first *parvan* of the chant-strophe, however, is excepted (PvS. 1, 48, p. 32).

E.g. SV. 1, 176 (Ed. I, p. 395):

a | 5 -- -- | 21 | 1 -- 23 | 153ā<sup>2</sup> |  
b | 5 -- -- | 21 | 1 -- 23 | 153ā<sup>2</sup> |  
c | 5 -- -- | 21 | 1 -- 23 | 153ā<sup>2</sup> ||

<sup>1)</sup> Refrain, parallelism, antithesis and contrast, climax and anti-climax, all these features are peculiar both for the Poetical Style and the Music, which peculiarity has been amply treated by Professor B. FADDEGON in his Lectures on Comparative Linguistic Studies 'con amore'.

<sup>2)</sup> In connection with the following instances vide §§ 58–60 about *vibhakti*.

<sup>3)</sup> There must be a misprint in this *pāda*; perhaps there is a *vikṛti*-tone 6 after the 3d syllable where an interspace appears in the printing.

<sup>4)</sup> The first 2 *parvans* of *pāda c* are an application of the rule.

The stanza is a *gāyatrī* (3 × 8 syllables), but by repeating the 4th, 5th, 7th, and 8th syllables of the three verses, each *pāda* gets 12 syllables. According to PvS. 1, 8 (p. 18) the first *parvan* of *a* is chanted by the *prastotar*; consequently the other *parvans* of the first *pāda* are executed by the *udgātar*; relative to the rule above quoted the *pratihartar* sings the first *parvan* of *b* and the *udgātar* the rest; then the *pratihartar* in correspondence with the rule performs the first *parvan* of *c*; the two next *parvans* are called the *upadrava* which is sung by the *udgātar*; and all the three chanters execute the last *parvan*, or *nidhana*.

*2nd case B.* All the *parvans* that are in the middle of the chant-strophe and 'rhyme' either by means of melody or of melody and equality of syllables to the final *parvan*, which is sung by the trio, are also meant to be *nidhana* (PvS. 2, 83, p. 67).

E.g. SV. 1, 420<sup>1</sup> (Ed. I p. 856):

| hā<sup>2</sup>-u | aūho<sup>3</sup>234vā<sup>5</sup> |  
| āgniṃ<sup>1r</sup> na svavṛktibhī<sup>2r</sup>2345h<sup>1r</sup> |  
| hā<sup>2</sup>-u | aūho<sup>3</sup>234 vā<sup>5</sup> |  
| hotāraṃ<sup>1r</sup> tvā<sup>2r</sup> vṛṇimāhe<sup>3r</sup>2345 |  
hā<sup>2</sup>-u	aūho<sup>3</sup>234vā<sup>5</sup>
ṣīraṃ<sup>2r</sup> pāvakaṣociṣaṃ<sup>1r</sup>	vi<sup>1r</sup> vō<sup>2r</sup> mā<sup>3r</sup>234dā<sup>5</sup>-i
hā<sup>2</sup>-u	aūho<sup>3</sup>234vā<sup>5</sup>
yajñā<sup>2r</sup>-iṣu<sup>1r</sup> stīrṇabarhiṣā<sup>3r</sup>2345m<sup>1r</sup>	
hā<sup>2</sup>-u	aūho<sup>3</sup>234 vā<sup>5</sup>
vivakṣase<sup>2r</sup>2345	

The stanza is an *anuṣṭubh* (4 × 8 syllables) but becomes an *āstārapankti* (8+8+12+12 syllables) by putting a burden of 4 syllables at the end of the 3rd and 4th lines (compare R.V. X, 21). The musical composer also interprets the stanza in the same way. All the *stobhas* and *pādas* virtually rhyme melodically with each other <sup>1)</sup>, but the *parvans* have a different number of syllables. Therefore only the *parvans*: *vi vo made* and *vivakṣase* are musically identical by the fact of their moving from 1 via 234 towards 5; *vivakṣase* is the *nidhana* and consequently *vi vo mahe* is also sung as trio.

<sup>1)</sup> The commentator in MS. C (PvS., p. 68, note 6 of the *sūtra*) gives a wrong interpretation of PvS. 2, 83 in connection with the *sāman* just quoted.



## PART IV

The theory of the *Bhaktis* according to the explanation in the *Pañcavidha-Sūtra*

§ 53. *The meaning of the name Pañcavidha-Sūtra.*

The word *pañca-vidha* is a *dvigu*-compound of *pañca* and *vidhā* meaning 'the rules relative to the five *vidhās*'. The word *vidhā* according to § 50 signifies a melodic fragment that is repeated, but it now means *bhakti* or *vibhakti*, i.e. a part of the chant-strophe belonging either to a special single chanter or to the trio.

§ 54. *The five Bhaktis of the Chant-strophe.*

The chant-strophe is divided into five parts: *prastāva*, *udgītha*, *pratihāra*, *upadrava*, *nidhana* <sup>1)</sup>, that are consecutively sung by the *prastotar*, *udgātar*, *pratihartar*, *udgātar*, and the *trio* <sup>2)</sup>.

The exact extent of the *prastāva*, *pratihāra* and *nidhana* is detailed in the Hindu theory and therefore the *udgītha* and *upadrava*, too, are known deductively. A chant-strophe sometimes contains more *pratihāras* (vide § 51), or more *nidhanas* (vide § 52). The *upadrava* once in a while is lacking <sup>3)</sup>.

§ 55. *Contents and arrangement of the Pañcavidha-Sūtra.*

The *prastāva* is dealt with in a general part (PvS. 1, 3–13), and in a special one (1, 14–35).

The *pratihāra* is dealt with in a general part (PvS. 1, 36–1,62), and in a special one (1, 63–2, 81).

The *nidhana* is dealt with in a general part (PvS. 2, 82–110), and in a special one (2, 111–120).

A general characteristic of the *Pañcavidha-Sūtra* appears above all in the special sections. The author's treatment of the *vibhaktis* in connection with the *Grāmageya-Gāna* and the *Āraṇyaka-Gāna* may be apparently

<sup>1)</sup> Compare HILLEBRANDT, Rit. Lit., p. 100; CALAND & HENRY, I, p. 178; SIMON, PvS., Einl. (p. 5) & PvS. 1, 2 (p. 17). – Vide § 55.

<sup>2)</sup> The distribution of the parts of a *stotra* to the three chanting priests has

no historical connection with the mediaeval and modern roman liturgy, vide SIMON, PvS., Einl. p. 4, note 1.

<sup>3)</sup> Compare CALAND & HENRY, II, p. 315.

strange, because the *bhaktis* are applied to the 'main chant' (see § 22) and these 'main chants' are collected in the *Uttara-Gāna* i.e. the *Ūha*-, and *Ūhya-Gāna* <sup>1)</sup>. The *bhaktis*, however, are the means of phrasing the chant, and the *Ūha-sāmans* that belong to the same *yonī* consequently will require the same repartition into *bhaktis*. Thus the *Pañcavidha-Sūtra* in fact treats of the subject very logically, but nevertheless the present-day scholar meets with the difficulty of hunting for all the *Ūha-Sāmans* that belong to the same *yonī* <sup>2)</sup>, an extensive task which often proves a failure, because BENFEX's list of *Sāman*-names (Indische Studien III) is insufficient; the study of *Sāma-Veda* before all requires a concordance of the names of melodies and of the melodies themselves.

Some remarks must yet be given in relation to the correspondence of the PvS. with the *Grāmageya-Gāna* and *Āraṇyaka-Gāna*. The crossreferences take place either by means of a *sāman*-name or by a *pratīka*, i.e. the first syllable of a text. They follow the order both of the *Grāmageya-Gāna*, (and therefore at the same time of the *Pūrvārcika*), and of the *Āraṇyaka-Gāna*.

E.g. PvS. 1, 14 (*prastāva*-section) treats of SV. 1, 438<sup>5</sup>; PvS. 1, 15: SV. 1, 456; PvS. 1, 16: SV. 1, 487<sup>2</sup>; &c.

PvS. 1, 63 (*pratihāra*-section, p. 37) treats of SV. 1, 4; PvS. 1, 64: SV. 1, 5<sup>3</sup>; PvS. 1, 65: SV. 1, 17<sup>1</sup>; &c.

PvS. 2, 111 (*nidhana*-section) treats of SV. 1, 104; PvS. 2, 112: SV. 1, 134; PvS. 2, 113: SV. 1, 167<sup>4</sup>; &c.

Another principle, however, crosses the preceding rule; it runs: if various *sāmans* that follow the same rule in view of a *bhakti*, are found in different places of a *gāna*, they are dealt with together with the first occurring *sāman* of their group <sup>3)</sup>. E.g. PvS. 1, 108 (p. 47) treats of SV. 1, 272<sup>1</sup> together with SV. 1, 288<sup>1</sup>; 384<sup>3</sup>; and 549<sup>1</sup>, although PvS. 1, 109 treats of SV. 1, 272<sup>2</sup>.

This distinct treatment does not appear relative to the *Āraṇyaka-Gāna*, but this must be imputed to SIMON's incomplete quotation. This scholar sometimes cites a *sāman* of the *Āraṇyaka-Gāna* by mentioning only the number of its text in the *Āraṇyaka-Saṃhitā* or in the *Pūrvārcika*. Therefore it is desirable to apply more accurately both the described principles to the *Āraṇyaka-Gāna*. It would be best, if a table were used where *A* indicates the application of the first principle and *B* the application of the other one.

<sup>1)</sup> The *Prastāva-Sūtra*, truly, is contained in PpS. 10, 93–129 (see § 26) and treats of the *Prastāva* in connection with *ŪhG.* and *ŪhyG.* — The *Lāṭyāyana-Grānta-Sūtra* does not come up for discussion here; about that *Sūtra* SIMON, PvS., Einl. is to be consulted passim.

<sup>2)</sup> About *yonī* and *Ūha* see SIMON, PpS., Einl. p. 510.

<sup>3)</sup> The question must be investigated into whether there is an interpolation in the places where the principles described above are not followed.

PvS. *Prastāva*-section, p. 23 sqq.

PvS 1	ĀrG.	SV. Ed. II p.	Text	A	B	PvS 1	ĀrG.	SV. Ed. II p.	Text	A	B
20	1-2-19	411	SV. 1-160	—		29	6-1-9	509	<i>stobhas</i>	—	
21	2-1-31	433	SV. 1-398	—		30	6-1-15	511	ĀrS. 5, 2	—	
22	3-1-17	452	SV. 1-409	—		31	6-1-19	513	<i>stobhas</i>	—	
23	4-1-2	464	<i>stobhas</i>	—		32	6-2-1 <sup>1)</sup>	338	ĀrS. 5-3	—	
24	5-1-1	487	<i>stobhas</i>	—		33	6-2-17	515	<i>stobhas</i>	—	
25	5-2-11	497	ĀrS. 1-3	—		33	6-2-18	347sq	ĀrS. 5-5	—	
25	5-2-16	500	<i>stobhas</i>	—		34	6-2-21	517	<i>stobhas</i>	—	
26	5-1-6/8	488sq	<i>stobhas</i>	—							
27	5-2-21	503	<i>stobhas</i>	—		35	<i>Mahānām-</i>	366-		—	
28	5-2-22	503	<i>stobhas</i>	—			<i>nī-S.</i>	386			

<sup>1)</sup> Sic corrigendum.

PvS. *Pratihāra*-section, p. 59 sqq.

PvS 2	ĀrG.	SV. Ed. II p.	Text	A	B	PvS 2	ĀrG.	SV. Ed. II p.	Text	A	B
50	1-1-3/8	387	SV. 1-278	—		66	3-1-22	454	SV. 1-452	—	
51	3-1-13/14	450	SV. 1-437	—		67	2-1-13 <sup>3)</sup>	253	ĀrS. 1-6	—	
52	3-1-25/26	456	SV. 1-398	—		68	3-2-9	273	ĀrS. 2-7	—	
52	3-2-17	276	<i>stobhas</i>	—		69	4-1-1/2	464	<i>stobhas</i>	—	
52	3-2-23	279	<i>stobhas</i>	—		70	4-1-4 <sup>4)</sup>	465	<i>stobhas</i>	—	
52	3-2-24	280	<i>stobhas</i>	—		71	4-1-18	287	ĀrS. 3-4	—	
53	1-1-8	391	SV. 1-278	—		72	5-1-1	312	ĀrS. 4-1	—	
54	1-1-13/14	395	SV. 1-256	—		72	5-2-12	497	<i>stobhas</i>	—	
54	1-1-18	397	SV. 1-161	—		72	5-2-15	499	<i>stobhas</i>	—	
54	1-1-9/10	246	ĀrS. 1-2 <sup>1)</sup>	—		72	5-2-16	499	<i>stobhas</i>	—	
54	4-1-11	468	ĀrS. 1-2	—		73	5-1-6/8	488	<i>stobhas</i>	—	
55	1-2-11	248	ĀrS. 1-3	—		74	5-2-21/22	503	<i>stobhas</i>	—	
56	1-2-19	411	SV. 1-160	—		75	6-1-15	511	ĀrS. 5-2	—	
57	1-2-22	412	SV. 1-467	—		76	6-1-19	513	<i>stobhas</i>	—	
58	2-1-20	425	SV. 1-463	—		77	6-2-1	338	ĀrS. 5-3	—	
59	2-1-13	253	ĀrS. 1-6	—		78	6-2-11	351	SV. 1-31	—	
60	2-1-15	422	SV. 1-400	—		78	6-2-12	352	ĀrS. 5-8 sq.	—	
61	2-1-31 <sup>2)</sup>	433	SV. 1-398	—		78	6-2-13	355	ĀrS. 5-9/11	—	
62	2-2-17/18	444	SV. 1-546	—		78	6-2-14	355	ĀrS. 5-9/11	—	
63	3-1-11	267	SV. 1-189	—		78	6-2-15	361	ĀrS. 5-12/14	—	
63	3-1-12	256	ĀrS. 2-3	—		78	6-2-16	362	ĀrS. 5-12/14	—	
64	3-1-18	453	SV. 1-409	—		79	6-2-18	347	ĀrS. 5-5	—	
65	3-1-20	454	SV. 1-409	—		80	6-2-21	517	<i>stobhas</i>	—	
66	3-1-21	454	SV. 1-452	—							
							<i>Mahānām-</i>	366-			
							<i>nī-S.</i>	386			

<sup>1)</sup> ĀrG. 1, 1, 9 is expected to be put before 1, 1, 13.

<sup>2)</sup> SIMON mentions this *sāman* as ĀrG. 1, 2, 20 in spite of its context.

<sup>3)</sup> See *sūtra* 2,59; the discussion in *sūtra* 2, 67 is contrary to both the principles.

<sup>4)</sup> Sic corrigendum.

PvS. *Nidhana*-Section, p. 76 sq.

PvS 2	ĀrG.	SV. Ed. II p.	Text	A	B
116	3-2-5	269	ĀrS. 2-5	—	
116	4-2-15	481	SV. 1-233	—	
117	6-1-9/14	509	<i>stobhas</i>	—	
117	6-1-15	337	ĀrS. 5,2	—	
117	6-1-16/19	512	<i>stobhas</i>	—	
117	<i>Mahānām-</i>	366-		—	
	<i>nī-Samh.</i>	386			
118	3-2-9/11	273	ĀrS. 2-7	—	
119	5-2-15	499	ĀrS. 5-12/14	—	
120	6-1-2	343	ĀrS. 5-4	—	
120	6-1-3 <sup>2)</sup>	344	ĀrS. 5-4	—	

§ 56. General rules for the *Prastāva* in the *Pañcavidha-Sūtra*.

The following wording of the rules of the *Pañcavidha-Sūtra* is meant to characterize this work and not to put its contents to the test of the SV. edition <sup>3)</sup>. Explanatory paraphrases are used in stead of translations.

I. The *parvans* at the beginning of a *sāman* that are sung to the tones 4, 5, 6 belong to the *prastāva*, but as soon as a *parvan* begins with one of the three high tones, the *udgītha* commences (see § 30). PvS. 1, 3 mentions instances and 1, 4 two special exceptions to the rule. E.g. SV. 1, 468<sup>7</sup> (Ed. II, p. 9):

| <sup>4r</sup>svā<sup>5</sup>ṛṣṭhayā<sup>r</sup> <sup>4</sup>mā<sup>5</sup>ṛṣṭhayā  
<sup>4</sup>pā<sup>5</sup>vasva <sup>r</sup>soma <sup>4r</sup>dhā<sup>r</sup>rayā<sup>4</sup> i- |  
 | -drā<sup>4</sup>5sya pā- || tāvā<sup>2</sup>2i | &c. <sup>4)</sup>

<sup>1)</sup> Contrary to both the principles.

<sup>2)</sup> ĀrG 6, 1, 2 (*Ananda*), and 6, 1, 3 (*Pratinanda*) show a remarkable relation; the three *pādas* of both the *sāmans* are sung to the tone 2 and get the *stobha*-addition *aihi* in the same *parvan*, which is also sung to the tone 2. The chant-strophe is opened and closed by the same *stobha*-composition, the *parvans* of which show a descent in *Ananda* and an ascent in *Pratinanda*:

<sup>r</sup>uvī<sup>s</sup>2 | 3× | <sup>r</sup>higī<sup>s</sup>2 | 3× | <sup>r</sup>higī<sup>2</sup> | 3× | &c.

<sup>2</sup>uvī<sup>r</sup> | 3× | <sup>r</sup>higī<sup>2</sup> | 3× | <sup>r</sup>higī<sup>2</sup> | 3× | &c.

<sup>3)</sup> Such an investigation would also require the aid of a *paddhati* or *prayoga*; compare HILLEBRANDT, Rit. Lit. § 8, p. 38–39 and CALAND & HENRY, II, p. IX (I, XXXVII).

<sup>4)</sup> The double *daṇḍa* indicates the end of the *prastāva* here and at the same time the beginning of the *udgītha*.

II. The first *vidhā* i.e. the first *pāda* that is preceded or not preceded by a *stobha*, constitutes the *prastāva* in *vaidha-sāmans*, and notably in those *sāmans* where *vidhā* and *pāda* coincide according to the exemples given (see § 50).

PvS. 1, 5 contains instances, but is no rigid formula in the commentator's opinion <sup>1)</sup> for there are exceptions in connection with rule I. — PvS. 1, 6 seems to be an expatiation and discusses the licenses peculiar to the *vaidha*-construction; PvS. 1, 7 gives a narrower rule for the *vidhā* as *prastāva*; PvS. 8 contains the exceptions, viz. *sāmans* the opening-*parvan* of which is sung to low tones.

E.g. PvS. 1, 5: SV. 1, 33<sup>2</sup> (Ed. I, p. 143):

| hū<sup>3</sup>vā<sup>2</sup>3hō<sup>1</sup>234i |  
 | çā<sup>4r</sup>m nō<sup>5r</sup> devī<sup>1</sup>h | ā<sup>4</sup>bhi<sup>5</sup>ṣṭayā-i ||  
 | hū<sup>3</sup>vā<sup>2</sup>3hō<sup>1</sup>234i |  
 | çā<sup>4</sup>m nō<sup>1</sup> bhā<sup>5</sup>va- | tū<sup>4</sup> pī<sup>1</sup>tayā-i | &c.

The first counter-example to PvS. 1, 5, given by the commentator, is SV. 1, 64<sup>2</sup> (Ed. I, p. 200):

| cit<sup>5</sup>rā<sup>6</sup>ē || ē<sup>2</sup>31234 | çī<sup>5r</sup>çō<sup>4</sup>s taruṇasya vakṣā<sup>4</sup>thā<sup>5</sup>h |  
 | -kṣā<sup>4</sup>thā<sup>5</sup>h | hī<sup>5</sup>hihiyā<sup>6</sup> hā<sup>5</sup>-u | ē<sup>2</sup>31234 |  
 | nā<sup>4</sup> yō<sup>1</sup> mā<sup>5</sup>tārāv<sup>5r</sup> anv<sup>4r</sup> eti<sup>4</sup> dhātā<sup>5</sup>vē |  
 | -tā<sup>4</sup>vē | hī<sup>5</sup>hihiyā<sup>6</sup> hā<sup>5</sup>-u | &c.

Remark. The final *e* of the first *parvan* is a *guṇa* of *i*, i.e. *ic*<sup>0</sup> in the text. In spite of the melodic difference between the *pādas a* and *b*, the *sāman* resembles a *vaidha*-chant.

PvS. 1, 7 is thus rendered by SIMON: A *vidhā* constitutes a *prastāva*, if the *vidhā* is connected with a *nidhana* or parts of that *nidhana*, together with one or more *parvans* that either entire or partly consist of *stobhas* <sup>2)</sup>.

E.g. a.o.: SV. 1, 90 (Ed. I, p. 247):

jātā<sup>2r</sup>h pareṇā<sup>1</sup>3dhā<sup>1</sup>-	ihā<sup>2</sup>	mā<sup>1</sup>nā	ihā<sup>2</sup>
yō<sup>3</sup>234nīm	yōnim indraç cā<sup>2</sup> gacchathā<sup>1</sup>h		
yāt<sup>2</sup> savṛdbhi<sup>1</sup>h sā<sup>3</sup>3hā<sup>1</sup>-	ihā<sup>2</sup>	bhuvā<sup>1</sup>h	ihā<sup>2</sup>
yō<sup>3</sup>234nīm	yōnim indraç cā<sup>2</sup> gacchathā<sup>1</sup>h		

<sup>1)</sup> His interpretation, however, is neither clear nor convincing.

<sup>2)</sup> SIMON PvS. 1, 7 (p. 18): [Den *prastāva* muss] aber [eine *vidhā* bilden],

wenn diese verbunden ist mit einem *nidhana* [oder Teilen davon] und mit einem [ganz oder teilweise] aus *stobhas* bestehenden *parvan* [oder mehreren].

pītā<sup>2</sup> yat kaçyā<sup>1</sup>3pā<sup>1</sup>-	ihā<sup>2</sup>	syā<sup>1</sup>gnā<sup>1</sup>-i	ihā<sup>2</sup>
yō<sup>3</sup>234nīm	yōnim indraç cā<sup>2</sup> gacchathā<sup>1</sup>h		
çrā<sup>2</sup>ddhā<sup>1</sup> mātā<sup>1</sup> mā<sup>1</sup>3nū<sup>1</sup>h	ihā<sup>2</sup>	kavā<sup>1</sup>-i	ihā<sup>2</sup>
yō<sup>3</sup>234nīm	yōnim indraç cā<sup>2</sup> gacchathā<sup>3</sup>2345h		

Remark I. The chant-strophe is a patent *vaidha-sāman*, the *vidhā* of which coincides with the *pāda* of the stanza (*anuṣṭubh*, 4 × 8 syllables) together with the following *stobhas*. The *prastāva* theoretically extends from *jātāh* till *gacchathāh* at the end of the first *stobha*. The *udgātar* and *pratihartar* virtually join their voices to the *prastotar* in the beginning of the octo-syllabic *stobha-parvan*: *yōnim indraç* &c. (compare § 52, 2nd case B).

Remark II. The applicability of the rule does not seem to be obvious in connection with the other examples; compare PpS. 10, 122 in behalf of the *sāmans* *Saumitra*, *Dharman*, *Vidharman*, where the *prastāva* exclusively consists of *stobhas* that have a final *vā* as *nidhana*.

III. The first *vidhā* or the two first *vidhās* (i.e. the first *pāda*) are to be used as *prastāva* in those *vaidha-sāmans*, the *pāda* of which consists of two *vidhās* (see § 50, II) according to PvS. 1, 10 (p. 19).

E.g. SV. 1, 469<sup>6</sup> (Ed. II, p. 12):

| vṛṣā<sup>1</sup> pāvā<sup>2</sup>23 | haū<sup>1</sup> ho-i | aū<sup>2</sup>3ho<sup>1</sup>2345 ||  
 | svā<sup>1</sup> <sup>1)</sup> dhārāyā<sup>2</sup>23 | haū<sup>1</sup> ho-i | aū<sup>2</sup>3ho<sup>1</sup>2345 ||  
 | mārūt<sup>1</sup>vāte 23 | &c.

Remark. It is allowed to finish the first *prastāva* here either by the first double *daṇḍa* or by the other one.

IV. The first *parvan* or the two first *parvans* are to be used as *prastāva* in those *sāmans*, the first and second *parvans* of which melodically resemble each other, according to PvS. 1, 11 (p. 20) and SIMON's 4th note (p. 20), (see § 52, 1st case A).

E.g. SV. 1, 17<sup>1</sup> (Ed. I, p. 121):

| ā<sup>1</sup>çvā<sup>2</sup> | aū<sup>3</sup>ho<sup>2</sup>234vā<sup>5</sup> || nā<sup>1</sup> tvā<sup>2</sup> | aū<sup>3</sup>ho<sup>2</sup>234vā<sup>5</sup> ||  
 | vārāvāntam vandādhyā<sup>4</sup> |  
 | ā<sup>1</sup>gnā<sup>2</sup> | aū<sup>3</sup>ho<sup>2</sup>234vā<sup>5</sup> | &c.

Remark I. The *prastāva* finishes either by the first double *daṇḍa* or by the other one.

<sup>1)</sup> Sic corrigendum.

Remark II. The division into *parvans* in the *sāman* is conflicting with the versification of the *ārcika*-text.

V. In the case of *sakṛd-āvṛtti* (see § 51) the first *pāda* is chosen as *prastāva*; PVS. 1, 12 (p. 21).

E.g. SV. 1, 546<sup>1</sup> (Ed. II, p. 154):

| <sup>2</sup>ayam <sup>1r</sup>pūṣ <sup>r</sup>auho | <sup>2r</sup>rāyir <sup>r</sup>bhagāḥ ||  
 | <sup>2r</sup>somah <sup>r</sup>punā3- | <sup>r</sup>nō <sup>2</sup>ārṣā<sup>4</sup>5tā656i |  
 | <sup>2</sup>pātir <sup>r</sup>viçv <sup>r</sup>auho | &c.

VI. The first *pāda* [together with or without preceding or inserted *stobhas*] on the whole is used as *prastāva*, if there is no beginning *parvan* nor group of *parvans* sung to a low tone according to rule I; PVS. 1, 13 (p. 21).

Exceptions are afforded by the rules III, 1st case, and IV <sup>1</sup>).

E.g. SV. 1, 568<sup>1</sup> (Ed. II, p. 206.):

| <sup>2</sup>sakhā<sup>5r</sup>3yā <sup>r</sup>ā2 | <sup>r</sup>ni <sup>r</sup>ṣīdatā ||  
 || <sup>r</sup>pūnānā23yā<sup>2</sup> | &c.

§ 57. Supplement to § 56: rules relative to *stobhas* that are a subdivision of the *prastāva* (PpS. 10, 94–96; 122–125).

The *Pūṣpa-Sūtra* mentions in the above *sūtras* the rules of *stobhas* in connection with the *prastāva*. Although the *stobhas* may appear as the exclusively constituent part of the *prastāva*, only such *stobhas* as are a subdivision of the *prastāva* will be dealt with here.

I. *Stobhas* preceding or placed in the centre of the words of the *prastāva*, also belong to the *prastotar*; PpS. 10, 94, (p. 743).

II. If *stobhas* which follow the words of the *prastāva*, belong to the same *parvan* <sup>2</sup>), they are sung by the *prastotar* also.

E.g. *ŪhG.* 2, 1, 3 = SV. 2, 161–2 (Ed. III, p. 336):

| <sup>4</sup>abhi<sup>3</sup> pra <sup>4</sup>vāḥ <sup>5r</sup>sūrā- | <sup>3</sup>dhāsā<sup>2</sup>34 <sup>3r</sup>āuhovā<sup>5</sup> ||  
 | <sup>r</sup>āyindram <sup>r</sup>ārca | <sup>r</sup>yathā <sup>r</sup>vidā234yi | <sup>5</sup>ōhā<sup>5</sup> ||  
 | <sup>r</sup>yo <sup>r</sup>jaritṛbhyaḥ | &c.

Remark. The *sāman* is an obvious *avaidham sāma*; the first *parvan* contains the tone 3 besides the tones 4 and 5; there is, moreover, an *ūha-sāman* here and the rule § 56, I cannot be applied.

<sup>1</sup>) Otherwise PVS. 1, 13, note 1 relative to the commentators in C and B.

<sup>2</sup>) *vidhā* in the PpS. = *parvan*; vide SIMON, PpS., Einl. p. 522 s.v.

An example of the negative part of rule II is the initial *stobha* of a new *parvan* that belongs to the *udgātar*.

E.g. *ŪhG.* 1, 2, 4 = SV. 2, 663–5 (Ed. V, p. 407):

| <sup>r</sup>e <sup>r</sup>pāri- | <sup>r</sup>tō <sup>r</sup>ṣīncatā23 <sup>r</sup>hō23yi | <sup>r</sup>sūtā23m ||  
 || <sup>2r</sup>hā <sup>3r</sup>ovā | <sup>1r</sup>somō <sup>2r</sup>&c.

Remark. Compare PpS. 10, 98, note 1.

§ 58. *Sāmans* with a simple form of division (i.e. with undivided *pādas*).

Before enumerating the rules of the *pratihāra* mentioned in the *Pañcavidha-Sūtra*, the discussion of two fundamental conceptions is advisable. They are the *vibhāgyāni sāmāni* i.e. the *sāmans* with undivided *pādas* <sup>1</sup>), and the *nyāyyapratihārāni sāmāni* i.e. the *sāmans* with a normal *pratihāra* <sup>2</sup>).

About the *vibhāgya-sāmans* SIMON writes: 'The *vibhāgya-sāmans* are the *sāmans*, the *bhaktis* of which are formed by dividing a chant-strophe into equal <sup>3</sup>) parts. If the division is according to *pādas*, they are called *pada-vibhāgyas* (a); according to *stobhas*, *stobha-vibhāgyas* (b); according to *pādas* and *stobhas*, *pada-stobha-vibhāgyas* (c) <sup>4</sup>)'.

SIMON mentions the following quotations, relative to (a), (b), and (c):

(a): *stobha-rahitāni pravada-bhārgavādīni pada-vibhāgyāni*; *teṣu padānām eva kevalānām vibhāgāt* (*Pratihāra-Sūtra-Bhāṣya*, fol. 6b).

(b): *stobha-vibhāgyāni mahāvaiçvāmītrādīni* (l.l.).

(c): *teṣu sastobhānām padānām vibhāgāt* <sup>5</sup>) (l.l.).

In these quotations we are immediately struck by the facts: (1) that (b) and (c) together are parallel to (a), and (2) that an example only of the *stobha-vibhāgyāni* is given, and that the *pada-stobha-vibhāgyāni* remain without instance. Either SIMON quoted incompletely, or he did not understand the passage. Both the quoted examples (A, B) need be considered in detail.

A: *Pravada-bhārgava* <sup>6</sup>) = SV. 1, 557<sup>3</sup> (Ed. II, p. 181).

| <sup>2r</sup>pro <sup>r</sup>ayāsā-it | <sup>r</sup>indur <sup>r</sup>indrā- | <sup>r</sup>syā2 <sup>r</sup>niṣkṛtām |

<sup>1</sup>) See the 1st conclusion at the end of this § for this definition.

<sup>2</sup>) See § 59.

<sup>3</sup>) This definition strictly speaking is only applicable to *sāmans*, the strophes of which consist of four *pādas*. See below.

<sup>4</sup>) PVS., Einl. p. 12: Die *vibhāgya-sāmans* sind die Gesänge, deren *bhaktis* gebildet werden durch Zerlegung eines Gesangverses in gleiche Teile. Wenn

dabei nach *pādas* zerlegt wird, heißen sie *pada-vibhāgyas*; wenn nach *stobhas*, *stobhas-vibhāgyas*; wenn nach *pādas* und *stobhas*, *pada-stobha-vibhāgyas*.

<sup>5</sup>) SIMON: *vibhāgyāt*.

<sup>6</sup>) In correspondence with the method of the PVS. the *yoni* (i.e. the *Grāma-geya-Gāna-sāman*) is quoted here: about the emendation in the 4th verse vide *ŪhG.* 4, 1, 7 (Ed. IV, p. 134), text SV. 2, 502–4.

<sup>2</sup>sākḥā <sup>1</sup>sākhyūḥ	<sup>2</sup>nā <sup>1</sup>prā <sup>1</sup>minā-	<sup>1</sup>tā<sup>2</sup>yi <sup>1</sup>saṅgirām	
<sup>1</sup>mārya <sup>1</sup>ivā	<sup>2</sup>yūvatibhāyih	<sup>1</sup>sā<sup>2</sup>mārṣatāyi	
<sup>2</sup>somaḥ <sup>1</sup>kalā-	<sup>2</sup>ṣe <sup>1</sup>ṣatayā-	<sup>1</sup>mā<sup>2</sup>2nā <sup>1</sup>pathā<sup>2</sup>31 u	<sup>1</sup>vā<sup>2</sup>345

Remark: The *sāman* consists of strophes of four *pādas*, whilst a *pāda* is at the same time a *vidhā*; there are no *stobhas* except a final one.

B: *Mahāraicvāmitra* = SV. 1, 343<sup>6</sup> (Ed. I, p. 700):

<sup>2</sup>hayā-i	<sup>1</sup>hayā3	<sup>4</sup>ohā <sup>5</sup>ohā					
<sup>2</sup>hāyā-i	<sup>1</sup>hayā3	<sup>4</sup>ohā <sup>5</sup>ohā					
<sup>2</sup>hāyā-i	<sup>1</sup>hayā3	<sup>4</sup>ohā <sup>5</sup>ohā					
<sup>2</sup>indram <sup>1</sup>viṣvāḥ	<sup>3</sup>avivārdhā<sup>2</sup>n						
<sup>1</sup>saṃudravāyā-	<sup>2</sup>casam <sup>1</sup>gā-irā<sup>2</sup>h						
<sup>1</sup>rathātā<sup>1</sup>mam	<sup>1</sup>rathā-inā<sup>2</sup>m						
<sup>1</sup>vājānām <sup>1</sup>sāt-	<sup>1</sup>pātiṃ <sup>1</sup>pāti<sup>2</sup>m						
<sup>2</sup>hāyā-i	<sup>1</sup>hayā3	<sup>4</sup>ohā <sup>5</sup>ohā					
<sup>2</sup>hāyā-i	<sup>1</sup>hayā3	<sup>4</sup>ohā <sup>5</sup>ohā	<sup>3</sup>ho4idā	<sup>3</sup>ho4idā	<sup>3</sup>ho2345i-	<sup>1</sup>dā	

Remark I. The notation of the second *parvan* of the second *pāda* is apparently wrong, for 2 cannot possibly follow 2^, and, truly, *UḥG.* 3, 1, 18 (Ed. III, p. 615) text SV. 2, 378–380 clearly proves the second *parvans* of the 2nd and 3rd *pādas* to be equally melodized as the second *parvans* of *pādas a* and *d*.

Remark II. The *sāman* quoted contains four *pādas* that are at the same time *vidhās*; a *stobha*-composition precedes and closes the *sāman*, prelude and postlude being cognate.

It would be imprudent to define the *pada-vibhāgyā*-, and *stobha-vibhāgya-sāmans* by those two instances. But here is more. It is very doubtful, whether the use of these technical terms *pada*-, and *stobha-vibhāgya* is the same with the author of the *Pañcavidha-Sūtra* as it is with the author of the *Pratihāra-Sūtra-Bhāṣya* <sup>1</sup>). In PVS. 1, 12 (p. 20), namely, dealing with *sāmans* that show *sakṛd-āvṛtti* <sup>2</sup>), SV. 1, 557<sup>4</sup>, as well as *ĀrG.* 4, 1, 20 is quoted as example of *pada-vibhāgya-sāman*.

<sup>1</sup>) A similar difference between the technical applications of the term *vidhā* is met with in § 53 and p. 64 note 2.  
<sup>2</sup>) Vide §§ 51, and 55, v.

SV. 1, 557<sup>4</sup> (Ed. II, p. 181):

| <sup>2</sup>pro <sup>1</sup>ayāsā-it | <sup>2</sup>indur <sup>1</sup>indrā- | <sup>2</sup>syā <sup>1</sup>niṣkṛtā<sup>2</sup>3m |  
 | <sup>2</sup>sākḥā <sup>1</sup>sākhyūḥ | <sup>2</sup>nā <sup>1</sup>prā <sup>1</sup>minā- | <sup>1</sup>ti <sup>3</sup>saṃgā<sup>2</sup>34irām |  
 | <sup>2</sup>mārya <sup>1</sup>ivā | <sup>2</sup>yūvatibhā-ih | <sup>1</sup>sā<sup>2</sup>mārṣatāye<sup>2</sup>3 | <sup>1</sup>)  
 | <sup>2</sup>somaḥ <sup>1</sup>kalā- | <sup>2</sup>ṣe <sup>1</sup>ṣatayā- | <sup>1</sup>manā<sup>2</sup>3 <sup>4</sup>pā<sup>5</sup>5thā656 ||

*ĀrG.* 4, 1, 20 (Ed. II, p. 473); text SV. 1, 361:

| <sup>2</sup>hā-u | 3 × | <sup>1</sup>ū<sup>2</sup> | 3 × | <sup>2</sup>kaḥvā<sup>2</sup>u | 3 × |  
 | <sup>2</sup>kaṣyapasya <sup>1</sup>suvā<sup>2</sup>3rvidā<sup>2</sup>h | <sup>2</sup>)  
 | <sup>2</sup>yāv <sup>1</sup>ākuḥ <sup>1</sup>sayū<sup>2</sup>3jāv <sup>2</sup>āliti<sup>2</sup> |  
 | <sup>2</sup>yāyōr <sup>1</sup>viṣvam <sup>1</sup>apā<sup>2</sup>23i <sup>2</sup>vratām |  
 | <sup>2</sup>yājñam <sup>1</sup>dhīrā <sup>1</sup>nī<sup>2</sup>3cā-ā<sup>2</sup>1yā<sup>2</sup>23 |  
 | <sup>2</sup>hā-u | 3 × | <sup>1</sup>ū<sup>2</sup> | 3 × | <sup>2</sup>kaḥvā<sup>2</sup>u | 2 × | <sup>2</sup>kaḥvā<sup>2</sup>3u | <sup>1</sup>hvā<sup>2</sup>-uvā<sup>2</sup>3 | <sup>1</sup>i<sup>2</sup>2345 ||

On comparing both the examples of the *Pratihāra-Sūtra-Bhāṣya* and both the examples of the *Pañcavidha-Sūtra*, and above all SV. 1, 343<sup>6</sup> with *ĀrG.* 4, 1, 20, surely the conclusion is allowed, that such conflicting facts will never lead to a definition of the difference between *pada-vibhāgya*- and *stobha*- (or *pada-stobha*-) *vibhāgya*.

The subject may be confined here to the *Pañcavidha-Sūtra* (SIMON, PVS. Einl., p. 12, l. 14 sq.) where the term *stobha-vibhāgya* occurs only once (1, 50; p. 32) and is used relative to the *Saumitra-Sāman*. There are, however, so many *Saumitra-Sāmāni*, that it is impossible to succeed without the help of a commentator (about this *Saumitra-Sāman* see § 56, II, Remark II, p. 63). It consequently would be prudent to put aside here the difference between *pada-vibhāgya*- and *stobha-vibhāgya-sāman*.

It is better to continue the investigation about the general meaning of the term *vibhāgya-sāman* (or *pada-vibhāgya-sāman* in the PVS.). It appears from PVS. 1, 12 (p. 21), that the whole of the first *pāda* in a *vibhāgya-sāman* is committed to the *prastotar*.

The term is used in connection with the *pratihāra* in PVS. 1, 51, and 52 (p. 32). Now it is remarkable that the instance mentioned in PVS. 1, 52, is the quatrain <sup>3</sup>) SV. 1, 65 (Ed. I, p. 202), whereas the following *sūtras*

<sup>1</sup>) In *pāda c āye-bhāva* appears in stead of *āyi-bhāva*.

<sup>2</sup>) The initial *ka*<sup>3</sup>- of the 1st *pāda* in the edition is a misprint; it ought to be

*kā*-, for (1), 3 can never follow <sup>2</sup>, and (2) the *pādas a* and *c* must have the same melody in this *sakṛd-āvṛtti-sāman*.  
<sup>3</sup>) A *triṣṭubh* (4 × 11 syllables); the melody has the *vaidha*-form.

53–55 only quote tercets. Restricting our discussions to the quatrains <sup>1)</sup> it must be said in virtue of PVS. 1, 52, that in a *vibhāgya*-quatrain the whole of the third *pāda* is used as *pratihāra*. Therefore in such a quatrain:

*pāda a = prastāva ;*

$pāda\ b = udgītha$ ;

*pāda c = pratihāra ;*

[*pāda d* = *upadrava*, in which case a *stobha* is the *nidhana*, or the *pāda* is divided into an *upadrava* and a *nidhana*].

To this the following quotation from PVS. (Einl., p. 9) must be added, where SIMON mentions the rules of the *Lāṭyāyana-Çrauta-Sūtra* about the *pratihāra* in *vibhāgya-sāmāni*: 'Here the last *pāda* but one is considered to be the *pratihāra*, namely in *sāmans* not only with four *pādas*, but also with five to seven *pādas* <sup>2)</sup>.

The result obtained finally may be recapitulated as follows:

1st Conclusion: The term *vibhāgya-sāman* should be translated as 'sāman with simple division', i.e. the *pādas* remain undivided.

2nd Conclusion: The examples we came across render it probable that *viḥāgya-sāmāni* are especially found among the *sāmans* the *pādas* of which are *vidhās* at the same time (see § 56, II) and among the *sāmans* with alternating *vidhās* (see § 56 V). Cf. PvS. 1, 51 (p. 32).

§ 59. *Sāmans with Nyāyya-pratihāra.*

At a perusal of the *sāmans* of the *Agni-ṣṭoma* that are dealt with by CALAND and HENRY we are struck by the fact that not a single ‘*sāman* with simple division’ occurs. They all show the *nyāyya-pratihāra* viz. the first *parvan* of the last *pāda* is used as *pratihāra*, see PVS. 1, 36–37 (p. 27).

§ 60. *The general rules for the Pratihāra in the Pañcavidha-Sūtra.*

After the circumstantial discussions in the preceding sections a concise summary of P $\nabla$ S. 1, 36–58 (p. 27 sqq.) may suffice here. Three parts are discerned:

A. The *nyāyya-pratihāra* ; *sūtra* 36 : definition ; s. 37 : examples ; s. 38–39 : choice among the first *parvans* of the last *pāda* ; s. 40 : uniting the last *parvan* of the last *pāda* but one with the first *parvan* of the last *pāda* to *pratihāra* ; s. 41 : optional *pratihāra* in *tristubh-* and *ṣaṣṭī-*verses ; s. 42 : uniting

1) Considering the wide conception of melodic similarity it is of course not to the point, whether all the four verses count the same number of syllables, or the strophe shows the *pragātha*-cha-

racter.

<sup>2)</sup> 'Hier gilt der vorletzte *pāda* als... *pratihāra*. Und das zwar bei Gesängen zu Texten nicht nur mit vier *pādas*, sondern auch mit fünf bis sieben *pādas*...'

*parvans* that are consecutively following each other and melodically rhyming (see § 52, 1st, case B, p. 56); s. 43 <sup>1</sup>): abnormal cases the enumeration of which is in correspondence with the *Grāmaṣeṣya-Gāna*.

B. Rules about *stobhas* as part of the *pratihāra* :

I. If a *stobha* follows the words of the *pratihāra* and the transition from word to *stobha* takes place without a leap in the melody <sup>2)</sup>, the *stobha* is allotted to the *pratihartar*; s. 44: examples; s. 44–45: special exceptions.

II. a. A *stobha* that is between a preceding *vidhā* and the following words of the *pratihāra*, belongs to the *pratihartar*.

b. A *stobha* that precedes the *pratihāra* and by a leap is separated from the preceding *parvan*, belongs to the *pratihartar*.

c. Enumeration of cases, wherein *o-i* (*ho-i*) is the initial *stobha* of the *pratihāra*; *Sūtras* 46–47.

E.g. IIa: SV. 1, 34<sup>2</sup> (Ed. I, p. 145); the double *danḍas* mark (1) the beginning of the *udgītha*, and (2) of the *pratihāra* :

au<sup>2r</sup>ho-i hu<sup>r</sup>3vā<sup>r</sup>32i	hu<sup>2</sup>va e<sup>3</sup>	
*ka*<sup>r</sup>*syā nūnā*<sup>r</sup>*3m pā*<sup>r</sup>*3rīna*<sup>r</sup>*sī*		
	au<sup>2r</sup>ho-i hu<sup>r</sup>3vā<sup>r</sup>23i	hu<sup>2</sup>va e<sup>3</sup>
*dhi*<sup>r</sup>*yō jin*<sup>r</sup>*vā3sī*<sup>r</sup>*3 sat*<sup>2</sup>*pātā*<sup>3</sup>*-i*		
	au<sup>2r</sup>ho-i &c.	

E.g. IIb: SV. 1,5<sup>2</sup> (Ed. I, p. 101, l. 4):

| <sup>4r</sup>preṣṭhāṃ <sup>5</sup>voḥ | <sup>4</sup>ohāyi || <sup>1</sup>atā23yithim |  
| <sup>2</sup>stuṣāyi | <sup>1</sup>mitrā3m | <sup>1</sup>ivā2 <sup>3</sup>prā234yām ||  
|| <sup>2r</sup>auhoṣ1yi | &c.

C. *Sāmans* with several *pratihāras*, *Sūtras* 48–49; cf. above § 52, 2nd case A, p. 56; – s. 50: the *pratihāra* in the *Saumitra-sāman* and suchlike; cf. above § 58, p. 67; – s. 51–52: the *pratihāra* in ‘*sāmans* with simple divi-

1) The interpretation of the *sūtra* is difficult.

2) Viz. if the same pitch remains, SV.  
1, 254<sup>3</sup> (Ed. I, p. 526, l. 3) |... *tvā23vā<sup>2</sup>* |  
*uhuvā<sup>1</sup>23hā<sup>2</sup>*|; and if the pitch transits

either to the next tone or to the next tone but one: SV. 1, 467<sup>5</sup> (Ed. II, p. 3,

l. 11 | ...  $\overset{I}{m}\overset{I}{a}23$  |  $\overset{I}{o}\overset{I}{m}03\overset{2}{v}\overset{2}{a}3$  |. Cf. PvS. 1, 47  
note 2 (p. 31).

sion'; cf. § 58, p. 68; - s. 53-55 <sup>1)</sup>: the *pratihāra* in *sāmans* consisting of tercets <sup>2)</sup>; - s. 56-57: the *pratihāra* in *sāmans* the last *pāda* of which is wholly or partly repeated; - s. 58: the number limit of syllables in the *parvans* of a *pratihāra*.

§ 61. *The general rules for the Nidhana in the Pañcavidha-Sūtra.*

- I. A. The last *parvan* of a *sāman* is the *nidhana* PvS. 2, 82 (p. 67).  
 Remark. A *parvan* that is in the middle of a *sāman* and has the same melody as the final *parvan*, is *nidhana*; PvS. 2, 83; cf. § 52, 2nd case B, p. 57).  
 B. A final syllable alone — even if no *virāma* separates it from what precedes — can be *nidhana*; enumeration of cases PvS. 2, 84.  
 C. Now both the syllables, now only the last syllable *ḍā* of *o-iḍā* and *ho-iḍā* are *nidhana*; enumeration of cases PvS. 2, 85-89.
- II. A. Everywhere (*sarvatra*), so as well in the middle as at the end of a *sāman* the *stobha* *iḍ* is *nidhana*; PvS. 2, 90.  
 B. The cases in which the *stobhas*: *iha*, *upa*, *atha*, and *iḍā* in the middle of a *sāman* are *nidhana*; PvS. 2, 91-93.  
 C. The cases in which a word or the syllable of a word in the middle of a *sāman* become *nidhana*.
- III. A. The cases in which the sound-*stobhas*: *auhovā*, *ovā*, *vā* (technically called *vāc*), and *humṃā*, in the middle of a *sāman*, become *nidhana*; PvS. 2, 97-100.  
 B. Partly a continuation of III A (a.o. *u*, *e*, *o-i* that are in the middle of a word-*parvan*, can be used as *nidhana*), partly additions; PvS. 2, 101 sqq.

<sup>1)</sup> In *sūtra* 1, 55 (p. 34) *atyrcam-āvr̥ttāsu* seems to be a *bahuvr̥hi*-compound and *aty-rcam* indeclinable, i.e. *sāmans* that repeat what is outside the verses, viz. the preceding *stobhas*; vide

e.g. SV. 1, 33<sup>2</sup> (Ed. I, p. 143) where *huvā<sup>3</sup>3-<sup>1</sup>ho<sup>2</sup>* (sic corrigendum) is the repetition of *huvā<sup>3</sup>3ho<sup>2</sup>234i*.

<sup>2)</sup> Thus according to all examples

## PART V

### The theory of the *Viṣṭuti*

#### § 62. *References.*

The *viṣṭuti* i.e. the number of times and the order in which the chant-strophes are executed at the sacrificial performance, are treated of in the *Tāṇḍya-Mahābrāhmaṇa*, books II and III.

For further information see HILLEBRANDT, *Rit. Lit.*, p. 101; CALAND & HENRY, pp. 237, 243, 247 &c., &c.

## CHAPTER III

## The general character of the Vedic chant

§ 63. HILLEBRANDT's hypothesis on the origin of the *stobhas*.

About the Vedic *sāmans* HILLEBRANDT writes in his *Rit. Lit.*, p. 100: 'We do not know, whether other more popular texts were possibly united with them in olden times; the stanzas of the *Rg-Veda* underlie them now... The same stanza may at times be sung to one or to various melodies, then again the same melody to various stanzas. Hence it is often necessary to model, to enlarge, to modify the *rcas* in correspondence with the *sāmans*, and the creation of that *staubhika*-form developed a technical literature that like the *Pūṣpa-Sūtra* serves the purpose of modelling the *rcas* <sup>1)</sup>.'

There is no reason for putting the question here whether some melodies of the *Sāma-Veda* are possibly older than the texts of the *Rg-Veda*. The subject now is the origin of the *stobhas*, and HILLEBRANDT's hypothesis thereabout must be decidedly refused. Those *stobhas* did not come into being, because a melody of an octo-syllabic verse was sung e.g. to a twelve-syllabic one. In such a case the same part of a melody was repeated. There are sufficient instances of such a manipulation in the preceding pages. No more trouble arose whilst singing a melody of a twelve-syllabic verse to an octosyllabic one; a part simply was dropped.

HILLEBRANDT's hypothesis on the one side is based on a wrong conception about the substance of the Vedic melody, and on the other side on a misunderstanding of the *stobha*. The *stobhas* by themselves were no unimportant support of the voice <sup>2)</sup>; on the contrary a great sacral significance was attached to the mostly meaningless syllables, and only with the help of ethno-

<sup>1)</sup> 'Wir wissen nicht, ob etwa mit ihnen früher andere mehr volkstümliche Texte verbunden waren; gegenwärtig liegen ihnen Verse des *Rg-Veda* zugrunde.... Derselbe Vers kann nur nach einer oder nach verschiedenen Melodien gesungen werden; andererseits dieselbe Melodie zu verschiedenen Versen. Daher ergibt sich oft die Notwendigkeit die *Rcas* den *Sāmans* entsprechend

einzurichten, zu erweitern, zu modifizieren, und die Herstellung dieser *staubhika*-form hat zur Entwicklung einer technischen Literatur geführt, die, wie das *Pūṣpa-Sūtra*, dem Zweck der Ummodelung der *Rcas* dienen.'

<sup>2)</sup> Ibidem, p. 100: An sich sinnlos. haben sie nur den Zweck, den Tönen als Stütze zu dienen.

logical facts it is possible to understand their importance. Both the great significance of onomatopoeic burdens in all popular poetry, especially in all nursery-rhymes and the use of meaningless syllables in the sacral chant of primitive tribes must be recalled to mind <sup>1)</sup> here.

A Vedic melody in some respect may be compared with a Gregorian chant. As this ecclesiastical singing uses certain determined tone-figures in order to mark the interpunction, so the Vedic melodizing indicates the end of the *pādas* by its tone-figures; the singing of a *sāman* might be called the melodical counting of the *pāda*-syllables.

§ 64. FADDEGON's *Ritualistic Dadaism*.

The name 'Ritualistic Dadaism' was given by FADDEGON to the *stobhas*, specially to the *pada-stobhas*, and the sound-*stobhas* in an article published in volume V of the *Acta Orientalia*. The fanciful shape of his discussions, moreover, suggests all Vedic chanting to be a form of dadaism (the whole rite even), a naïve mysteriousness, that masks a meaning by means of a paraphernalia of form.

The choice of the name, truly, is in spirit quite Hindoo, for the Hindoo grammarians usually name a conception after an instance e.g. the term *bahuvrīhi*. In the same way *dada* is chosen; it is the *stobha* on which an entire *sāman* is constructed:

SV. 1, 156<sup>5</sup> (Ed. I, p. 359):

*prā*<sup>2</sup> *vó*<sup>r</sup> *dā*3*dā*<sup>1</sup>	*au*3*hó*<sup>2</sup>
*īndrō*<sup>r</sup> *dadā*	*au*3*hó*<sup>2</sup>
*yā*234*mā*<sup>5</sup>	*dā*3*nām*<sup>2</sup>
*hāri* *dā*3*dā*<sup>1</sup>	*au*3*hó*<sup>2</sup>
*āçvó*<sup>r</sup> *dadā*	*au*3*hó*<sup>2</sup>
*yā*234*gā*<sup>5</sup>	*yā*3*tā*<sup>2</sup>
*sākhi* *dā*3*dā*<sup>1</sup>	*au*3*hó*<sup>2</sup>
*yāh*<sup>r</sup> *so* *dadā*	*au*3*hó*3<sup>2</sup>
*mā*<sup>r</sup> *po*234<sup>5</sup> *vā*	
*ā*5*vno*6 *hā*-i	

At the same time this *sāman* proves the other thesis viz. the entire vedic

<sup>1)</sup> Cf. JULES COMBARIEU, *La musique et la magie*, Paris, 1909; specially p. 13 where he fully quotes a communication by miss FLETCHER on the chants

of the North-America Indians (7th Annual Report of the Bureau of Ethnology, Washington 1891, pp. 289 & 312).



chanting is a form of dadaism, for not a mortal but only the wise god to whom the devotee applies, can understand a text that is executed by cutting all the lines into small bi-syllabic pieces and by substituting *o* for any final vowel, e.g. *indro*, *āçvo*, &c.

It would not be difficult to enumerate a long series of practices through which the Vedic chanter succeeded in turning his *sāman* into dadaism; it may be sufficient to compare only SIMON, PVS. Einl., p. 2–3. One example must yet be mentioned; the interweaving of *sāman*-verses with the verses of an other *sāman* necessarily resulted in unintelligibility of both the texts to the mortal auditory. The following *sāmans* are composed in this way according to the schemes added below:

*ĀrG.* 1, 2, 22 (Ed. II, p. 412) = SV. 1, 545 (*pāda* A. &c.) together with SV. 1, 467 (*pāda* a &c.); scheme: A B a b c C D.

*ĀrG.* 1, 2, 23 (Ed. II, p. 413) = SV. 1, 543 together with SV. 1, 473; scheme: A a B b C c D.

*ĀrG.* 1, 2, 24 (Ed. II, p. 414) = SV. 1, 550 together with SV. 1, 500; scheme: A a B b C c (= a) D.

The preceding contemplations may be closed by a sacral chanting, *ĀrG.* 3, 1, 20 (Ed. II, p. 459 sq.):

<sup>i</sup>i2yo | <sup>i</sup>i2yo | <sup>i</sup>i2yô |  
<sup>3r</sup>āhī<sup>2r</sup> | <sup>3r</sup>āhī<sup>2r</sup> | <sup>3r</sup>āhī<sup>2r</sup> |  
<sup>i</sup>ham | <sup>i</sup>ham | <sup>i</sup>ham |  
<sup>3r</sup>ohā<sup>2r</sup> | <sup>3r</sup>ohā<sup>2r</sup> | <sup>i</sup>o3hā<sup>2</sup>-u | <sup>2</sup>vā3 | <sup>2</sup>e3 |  
<sup>2</sup>viçvajyoti2345h ||

### CHAPTER IIII

#### The Bibliography of the *Sāma-Veda* with special reference to the textual and melodic form of its chants

##### § 65. *Publications of the Sāma-Veda. Indexes and Concordances.*

1. THEODOR BENFEY, Die Hymnen des Sāma-Veda, herausgegeben, übersetzt und mit Glossen versehen, Leipzig, 1848.

Addendum to this edition:

2. THEODOR BENFEY, Index zu den Harmonieen und Discrepanzen in Th. Benfey's Ausgabe des Sāmaveda, S. 163–226, Indische Studien, III (anno 1855), p. 199.

3. DR. SIEGFRIED GOLDSCHMIDT, Der VIIte *Prapāṭhaka* des *Sāmaveda-Ārcika* in der *Naigeya-Çākhā* nebst andern Mitteilungen über dieselbe, Monatsberichte der Kgl. Ak. zu Berlin, 1868, p. 228 sqq.

4. SATYAVRATA SĀMAÇRAMIN, *Sāma-Veda-Saṃhitā* with commentary of SĀYAṆA ĀCĀRYA, edited by —, Bibliotheca Indica, Calcutta, 1874–1878; five volumes.

Analysis of contents: I, p. 3–88 SĀYAṆA's introduction; I, p. 91–II, p. 242, the *Pūrvārcika* together with the *Grāmageya-Gāna*; II, p. 243–365, the *Āraṇyaka-Saṃhitā* together with those songs of the *Āraṇyaka-Gāna* which take their texts from this *Saṃhitā*; II, p. 366–386, the *Mahānāmyārcika* together with the *Mahānāmnī-sāman*; II, p. 387–518, those chants of the *Āraṇyaka-Gāna* which take their text from the *Pūrvārcika*; II, p. 519–542, the *Stobhānusamhāra*; II, p. 543–5, the *Bhāraṇḍa-Sāman*<sup>1)</sup>; II, p. 546–7, the *Tavaçyāvīyaṃ Sāma*<sup>2)</sup>.

III, p. 4–V, p. 380, the *Uttarārcika*, and the *Sāmans* of the *Ūha-Gāna*, however not given in the order of the *Gāna*, but, unfortunately, in the order in which their texts are met with in the *Uttarārcika*; V, p. 381–599, the *sāmans* of the *Ūhya-Gāna* in their traditional order; V, p. 601, the *Gāyatram Sāma*.

V, p. 602–673, those *Ūha-Gāna-sāmans* which the author forgot to publish in their proper places: a. *Ūha-Gāna* 9, 3, 12 (text *ĀrS.* 3, 9); *ŪhG.* 11, 2, 1 (text SV. 1, 584); *ŪhG.* 4, 1, 11 (text SV. 1, 584); b. *sāmans* with texts which belong to the *Uttarārcika*.

<sup>1)</sup> With the texts RV. 1, 50, 10 (*Chānd. Up.* 3, 17, 6) & SV. 1, 66.

<sup>2)</sup> With the text SV. 2, 812 in which the *pādas* are taken in the order b c a c.

V, preface, p. *ta-ghagha*: table of the *Ūha-Gānā-Sāmans*.

5. W. CALAND, *Die Jaiminiya-Samhitā mit einer Einleitung über die Sāmavedaliteratur*, (Indische Forschungen, herausgegeben von ALFRED HILLEBRANDT, 2. Heft), Breslau, 1907.

6. MAURICE BLOOMFIELD, *A Vedic Concordance*, Harvard Oriental Series, volume X, Cambridge, Massachusetts, 1906.

§ 66. *Rectifications and additions which the reader is requested to insert into the Sāma-Veda-editions* (see § 65, no. 1, 3, 4).

a. The *Pūrvārcika* and *Uttarārcika* are to be numbered consecutively in the way BENFEY did in his index of *Sāman*-names (Indische Studien III) and BLOOMFIELD in his Concordance.

b. The numbering of the *Āraṇyaka-Samhitā* used by BLOOMFIELD in his Concordance, must be accepted.

c. Some mistakes of paging in SATYAVRATA SĀMAÇRAMIN's edition are to be corrected (Vol. I, p. 421–428, between p. 520–529 is to be read 521–528).

In the index of Vol. V, page *ta* sqq. one must rectify a.o. <sup>1)</sup>:

page	col.	ŪhG.	Volume	page	col.	ŪhG.	Volume
<i>ta</i>	2	1-2-18	IV-439	<i>bha</i>	1	9-2-6	IV-67
		1-2-19	III-315			9-2-18	III-278
<i>tha</i>	1	2-1-12	III-371		2	9-3-3	V-661
		2-1-13	III-24	<i>ya</i>	1	11-2-15	III-321
<i>dha</i>	2	4-2-15 sqq.	IV-222 sqq.	<i>ra</i>	1	12-2-6	V-144
<i>na</i>	1	5-1-15 sqq.	V-640 sqq.	<i>la</i>	1	13-2-5	V-167
	2	6-1-4	IV-369			13-2-14	V-173
		6-1-9	III-25			13-2-18	III-120
		6-1-10	III-26			14-1-1	V-177
<i>pa</i>	1	6-2-7	V-614	<i>va</i>	1	14-2-8	V-627
		6-2-8	III-125			14-2-16sqq.	V-360 sqq.
	2	7-1-12	III-26		2	15-2-3	III-61
		7-1-20	III-452	<i>sa</i>	1	18-1-5 sq.	V-646 sq.
<i>ba</i>	1	8-2-9	IV-43	<i>ha</i>	2	19-2-18	III-113
		8-2-12	III-27	<i>khkh.</i>	2	21-2-21	III-181
<i>bha</i>	1	9-2-4	IV-316	<i>gg</i>	1	22-1-13	III-332

Vol. V, p. 662, l. 8 *pañcama-bhāgād* is to be read *caturtha-bhāgād*. — The omissions (SV. V, p. 602 sqq.) must be noted in the places relative to those *sāmans*.

d. The numbers of the *Grāmageya-Gāna*-melodies that belong to the same

<sup>1)</sup> All the volumes have plenty of notes full of wrong numbers.

*Pūrvārcika*-stanza, are very often wrong in Vol. I and II, and must be rectified.

e. SATYAVRATA SĀMAÇRAMIN divides the *Āraṇyaka-Gāna-Sāmans* into *Sāmans* with text from the *Pūrvārcika* and those with text from *ĀrS.*; he makes mistakes by placing some *sāmans* in the wrong section.

§ 67. *Crossreferences to the Sāma-Veda.*

a. Abbreviations: SV. 1, .... = *Pūrvārcika*; SV. 2, .... = *Uttarārcika*, the number is given according to the consecutive numbering, vide § 66a); GrG. = *Grāmageya-Gāna*; ĀrG. = *Āraṇyaka-Gāna*; ĀrS. = *Āraṇyaka-Samhitā*; ŪhG. = *Ūha-Gāna*; ŪhyG. = *Ūhya-Gāna*. — SV. I = *Sāma-Veda*, edition Bibliotheca Indica, Volume I, &c.

b. In referring to the SV. it is desirable to keep close to the following rules:

(1) as a rule the *sāman*-names are not used;

(2) the division of the *Grāmageya-Gāna* is dropped; a *Sāman* of that *Gāna* is indicated by its number of the *Pūrvārcika* according to the consecutive numbering, together with an index pointing out the number of the melody, according to SIMON's method in his edition of the *Pañcavidha-Sūtra*; moreover vol. and page of the Bibl. Ind. edition are always mentioned;

(3) the *sāmans* of the *Āraṇyaka-Gāna* are referred to after their traditional place in the *Gāna*; the number of either the *Pūrvārcika* text or the *Āraṇyaka-samhitā* is mentioned and also the place of the *sāman* in the Bibl. Ind. Edition is stated:

(4) the *sāmans* of the *Ūha*- and *Ūhya-Gāna* are given in accordance with their traditional place in those *Gānas*; both the number of their text in the *Uttarārcika* and the place of the *sāman* in de Bibl. Ind. Edition are stated.

Remark I. The crossreference to the *Sāmans* of the *Āraṇyaka*-, *Ūha*-, and *Ūhya-Gāna* is consequently effected in a completely analogical way by means of three data. Thereby a short and distinct indication is obtained.

Remark II. The *sāmans* of the *Grāmageya-Gāna* traditionally being given in correspondence with the *Pūrvārcika*, the intricate numbering of that *Gāna* can be abandoned here; the *Pūrvārcika*-number together with the melody-number distinctly indicates the text which moreover is verified by a statement of volume and page.

§ 68. *Ancient authorities on the Vedic chant as far as referred to in the preceding chapters.*

1. *Mīmāṃsa-Darṣana* of JAIMINI, with ÇAVARASVĀMIN's commentary. Edition: M. M. MAHEÇACANDRA NYĀYARATNA. Bibliotheca Indica, 1863-'87; (work no. 45).

2. MĀDHAVĀCĀRYA, the *Jaiminīya-Nyāya-Māla-Vistara*, edited by THEODOR GOLDSTÜCKER, London, 1865.

3. Das *Puṣpa-Sūtra* mit Einleitung und Übersetzung herausgegeben von RICHARD SIMON, Abhandlungen der K. Bayer. Akademie der Wiss. I. Klasse, XXIII. Bd., III. Abt., München, 1908. — The work itself is quoted by the abbreviation *PpS.*, the introduction by *Einl. PpS.*

4. Das *Pañcavidha-Sūtra* herausgegeben und übersetzt von RICHARD SIMON, (Indische Forschungen herausgegeben von ALFRED HILLEBRANDT, 5. Heft), Breslau 1913. — The work itself is quoted as *PvS.*, the introduction as *Einl. PvS.*

5. Der *Ārṣeyakalpa* des *Sāmaveda* herausgegeben und bearbeitet von W. CALAND, Abhandlungen für die Kunde des Morgenlandes herausgegeben von der Deutschen Morgenländischen Gesellschaft, XII. Band, no 3, Leipzig, 1908. The work consists of the *Maṣaka-kalpa-Sūtra* and the *Kṣudra-Sūtra*.

Remark. The following books describe further investigations with reference to the subject:

*Tāṇḍya-Mahābrāhmaṇa* or *Pañcaviṃṣa-Brāhmaṇa*, ed. A. VEDĀNTA-VĀGĪṢA, Bibliotheca Indica, no 62, Calcutta, 1869–74. <sup>1)</sup>

*Lāṭyāyana-Ḡrauta-Sūtra*, ed. A. VĀGĪṢA, Bibliotheca Indica, no 63, 1870–72. <sup>1)</sup>

ĀPIṢALA, *Akṣara-Tantra* (i.e. a treatise on the *stobhas*) published in the *Uṣā*, Calcutta, 1891–92.

§ 69. *Modern authorities on the Vedic chant and cognate subjects, as far as referred to in the precedent chapters.*

1. MARTIN HAUG, *Über das Wesen und den Werth des Vedischen Accents*, München, 1873.

2. A. A. MACDONELL, *Vedic Grammar*, (Grundriss der Indo-Arischen Philologie und Altertumskunde), Strassburg 1910; (especially the sections on *Vedic accent*).

3. RICHARD SIMON, *Die Notationen der vedischen Liederbücher*, Wiener Zeitschrift für die Kunde des Morgenlandes XXVII, 1913.

Its contents are: I. Die Ziffernotation der *Kaṭhūmas* (p. 317); II. Die *Rāṇāyanīyas*: 1. Die Ziffernotation (p. 322), 2. Die Buchstabennotation (p. 323); III. Die Buchstabennotation der *Jaiminīyas* (p. 345).

4. DR. ERWIN FELBER, *Die indische Musik der vedischen und der klassischen Zeit, Studie zur Geschichte der Rezitation. Nach den Platten des Phonogramm-Archives der Kais. Akademie. Mit Texten und Übersetzungen von Bernhard Geiger. XXIII. Mitteilung der Phonogramm-Archivs-*

<sup>1)</sup> These works deserve a minute study form of the *Vedic chant*.  
in reference to the 'textual and melodic'

Kommission. Sitzungsberichte der Kais. Akademie der Wissenschaften in Wien. Phil.-Hist. Klasse. 170. Band, 7. Abhandlung, Wien, 1912. Vide Remark II.

5. E. CLEMENTS, *Introduction to the Study of Indian Music*, an attempt to reconcile modern Hindustani music with ancient musical theory and to propound an accurate and comprehensive method of treatment of the subject of Indian musical intonation. Longmans, Green and Co., London, 1913.

6. A. H. FOX STRANGWAYS, *The music of Hindostan*, Oxford at the Clarendon Press, 1914, Chapter X: The *sāman* chant.

7. J. KUNST en C. J. A. KUNST-VAN WELY, *De Toonkunst van Bali II, &c.* (overgedrukt uit deel LXV, afl. 13 van het Tijdschrift voor Indische Taal-, Land- en Volkenkunde) *Weltevreden* 1925. See a.o. pages 392–412 about *Sāma-Veda* music.

8. ALFRED HILLEBRANDT, *Ritual-Literatur, Vedische Opfer und Zauber* (Grundriss der Indo-Arischen Philologie und Altertumskunde), Strassburg 1901; (quoted as Hillebrandt, *Rit. Lit.*).

9. W. CALAND et V. HENRY, *L'Agniṣṭoma*, description complète de la forme normale du sacrifice de *soma* dans le culte védique, Paris, 1906; (quoted as Caland & Henry).

10. B. FADDEGON, *Ritualistic Dadaism*, *Acta orientalia* V, 1926, p. 177 sqq.

Remark I. For the passages in which BURNELL and ĆEṢAGIRI ĆĀSTRIN lay down their interpretation of the *Sāma-Vedic* musical notation, see CALAND & HENRY, II, p. 461, note 1, and p. 462, note 4. The information given by general works on the history of music, are based on these two authors.

Remark II. Though *Sāman*-science and *Paṇḍit*-traditions on that subject are extinct in India, phonograms as made by FELBER are highly valuable in so far as they will impart to us a general idea about the musical taste of the Hindoos. A considerable number of Chants gleaned from FELBER's collection have been executed at *Amsterdam Physiological Laboratory* by Dr. SAILESWAR SEN's brilliant voice and profound musical sentiment; said chants are being kept in the archives of the Laboratory.

§ 70. *The conjectural history of the Sāma-Veda. — Relation between the texts of the Rg-Veda and the Sāma-Veda. — Sāmans used in sorcery.*

W. CALAND, *De literatuur van den Sāmaveda en het Jaiminigrhyasūtra*, *Verhandelingen der Koninklijke Akademie van Wetenschappen te Amsterdam*; afd. Letterkunde; *Nieuwe Reeks*, dl. VI, no 2, Amsterdam, 1905.

W. CALAND, *De wording van den Sāmaveda*, *Verslagen en Mededeelingen*

der Koninklijke Akademie van Wetenschappen; afd. Letterkunde, Vierde Reeks, IX deel, 1 stuk, Amsterdam 1907.

W. CALAND, Die *Jaiminiya-Saṃhitā* mit einer Einleitung über die Sāmavedaliteratur; Indische Forschungen, 2. Heft, Breslau, 1907.

W. CALAND, Der Ārṣeyakalpa des Sāmaveda. Abhandlungen für die Kunde des Morgenlandes, XII. Band, no 3, Leipzig, 1908.

H. OLDENBERG, W. Caland, Die Jaiminiya-Saṃhitā, Göttingische gelehrte Anzeigen, 170. Jahrgang, no IX, 1908, p. 711—737.

W. CALAND, Zur Frage über die Entstehung des Sāmaveda. Wiener Zeitschrift für die Kunde des Morgenlandes. XXII. Band, p. 436—8; 1908.

W. CALAND, Simon, Das Puṣpasūtra. Deutsche Literaturzeitung 1909, no 30, Spalte 1884/5.

R. SIMON, Bemerkungen zu Ārṣeyakalpa und Puṣpasūtra. Zeitschrift der Deutschen Morgenländischen Gesellschaft. 63. Band, IV. Heft. 1909, p. 730 sqq.

W. CALAND, Zum Ārṣeyakalpa und Puṣpasūtra. Ibidem. 64. Band, 1910, 347 sq.

R. SIMON, Schlussbemerkung zum Ārṣeyakalpa und Puṣpasūtra. Ibidem 1910, p. 602.

H. OLDENBERG, R̥gveda-Saṃhitā und Sāmavedārcika. Nebst Bemerkungen über die Zerlegung der R̥gveda-Hymnen in Theilhymnen und Strophen sowie über einige verwandte Fragen. Zeitschrift der Deutschen Morgenländischen Gesellschaft, 38. Band, 3. Heft, p. 439 sqq., 1884 (nachträgliches über Die Komposition der beiden Sāmavedārcika, p. 464 sqq. Die R̥gveda-Citate im Aitareya, p. 472; Ueber die Pragātha-strophe, p. 476).

JOH. BRUNE, Zur Tekstkritik der dem Sāmaveda mit dem 8ten Maṇḍala des R̥gveda gemeinsamen Stellen. Kiel, 1909.

STEN KONOW, Das Sāmavidhāna-Brāhmaṇa, ein altindisches Handbuch der Zauberei, eingeleitet und übersetzt. Halle, 1893.

§ 71. *References in the notes on the Catalogue of Stobhas* (grammars, dictionaries, commentaries, periodicals, and books incidentally quoted).

O. BÖHTLINGK, Sanskrit-Chrestomathie, 3te Auflage, herausgegeben von R. Garbe, Leipzig, 1909.

B. DELBRÜCK, Altindische Syntax, Halle a. S. 1888.

KARL F. GELDNER, Der R̥gveda in Auswahl. 1. Teil, Glossar; 2. Teil, Kommentar, Stuttgart, 1907-'9

ALFRED HILLEBRANDT, Vedische Mythologie. Kleine Ausgabe. Breslau, 1910.

H. HIRT, Indogermanische Grammatik, Teil III: Das Nomen, Heidelberg, 1927.

K. Z. = Kuhn's Zeitschrift (Zeitschrift für vergleichende Sprachforschung auf dem Gebiete der indogermanischen Sprachen).

A. A. MACDONELL, Vedic Grammar. Strassburg, 1910.

J. WACKERNAGEL, Altindische Grammatik, I & II, 1. Göttingen, 1896—1905.

WILLIAM D. WHITNEY, The roots, verb-forms and primary derivations of the Sanskrit-language. Leipzig, 1885.

Sir MONIER-WILLIAMS, A Sanskrit-English dictionary, new edition, Oxford, 1899.

SUPPLEMENT  
A CATALOGUE OF *STOBHAS* BASED ON THE  
*STOBHĀNUSAMHĀRA* OF THE *KAUTHUMAS*

## INTRODUCTORY REMARKS

### I. *Purpose and outward form of the Catalogue.*

The following catalogue in tabular form has in view to make the *Stobhānusaṃhāra* as it was published by SATYAVRATA SĀMAÇRAMIN (SV. II; p.p. 519—42) subservient to the study of the *Sāma-Veda* itself. The catalogue consequently has no independant but only an auxiliary character.

Therefore (1) all accent-signs are dropped; (2) in all the *vākya-stobhas* the *daṇḍas* are dropped and the *sandhi*-rules are applied to; (3) all the word-analyses are suppressed.

Moreover the *stobhas* of *khaṇḍa* 2 are put into *khaṇḍa* 1 in correspondence with Chapter I, § 8.

Instead of the intricate grouping in the original collection a division into sections is chosen here each of which bearing its own title. The annotations preceding every piece of the table give information about the relation between the original divisions and such as were chosen by the author. Within each section the *stobhas* are numbered.

### II. *Character of the annotations.*

There are two kinds of annotations: (1) *C*-notes containing a sort of 'apparatus criticus'; (2) *I*-notes containing interpretations.

The notes were written after the *stobha* having been read together with the *sāman* to which it belongs. Now a close connection grammatical as well as logical, sometimes appeared to exist; now only a very vague association of ideas was observed; then again any relation seemed to be lacking. It appeared to be practically impossible to register all these impressions in the notes. Only through a thorough study of the *ritus* it might be possible to obtain objective results here.

### III. *General critical and interpretative remarks.*

In order to limit the notes somewhat some general rules are given here:

a. Sound-*stobhas* are mostly not inserted in the *Stobhānusaṃhāra* in the place due to the *sāman* to which the sound-*stobha* belongs; they are left out. Cases like Catalogue § 1 no 1 and 2 are in the minority as against the large number of onomatopoeic *stobhas* and of *stobha*-combinations that strike the reader when perusing superficially the *Grāmageya-Gāna* and *Āraṇya-Gāna*.

b. *Stobhas* already mentioned are mostly not repeated on account of a

new *sāman*. This method especially applies to *sāmans* that stand close to each other in the collection, but there is no fixed rule.

c. If the *stobha* consists of the grammatical case of a single noun, it is either in close connection with the *sāman* (vide e.g. Catalogue § 1, no 45), or it epigrammatically and often enigmatically expresses a wish of the sacrificer. The following cases are to be discerned:

*nominative*: there mostly is a concrete wish, e.g. Catalogue § 1, nos 7, 19 (many subjects may be my share! — uncertain), 42, 43, 56 (the birth of children), 57, 71 (influence in the worlds; cf. the *lokāḥ* in the *upaniṣadic* terminology); &c.

*accusative*: ('may I obtain'....), § 1, no 78 (day and day and days of life;

*dative*: mostly with an abstract wish, ('may this lead to ....!'), e.g. Catalogue § 1, nos 14, 52, 54, 62, 87 &c.; cf. the dative-like infinitive, nos. 27, 28;

*instrumental*: ('may I be provided, blessed with....') e.g. Catalogue § 1, nos 58, 92, 94, &c.;

*locative*: ('may I walk in....'), rarely e.g. Catalogue § 1, no 90.

d. In the Catalogue of the *stobhas* belonging to the *Āraṇya-Gāna* (§§ 3 sqq.) the *stobhas* of the same *sāman* are always united in one number, and then  $\alpha$  = not-final *stobha*;  $\beta$  = final *stobha*. The sign .... indicates that the parts of the *stobha* are separated from each other by the text.

#### IV. Crossreferences and abbreviations.

a. Cat. = the Catalogue itself. *StA.* = *Stobhānusamhāra*. *S.* = *sāman*. *St.* = *Stobha*.

b. General and technical terms are often abridged: gr. conc. = grammatical concord; log. = logical (i.e. with respect to ideas); class. = classical; typ. (error) = typographical; &c.

c. The full titles of books referred to are given above, Chapter IIII.

## CATALOGUE OF *STOBHAS*

§ 1. The *stobhas* of the *Grāmageya-Gāna*.

*Prāp.* 1, *ardha* 1, *khaṇḍa* 1 and 2.

§ 1 no.	kh. 1 p. 1.	kh. 2 p. 1.	<i>Stobhas</i>	SV. 1	Vol.	p. 1.
1		522-4	auhovā	1 <sup>1</sup>	I	95-1
2		522-4	hā	1 <sup>3</sup>		95-7
3		522-4	iḍā	2		96-7
4		522-4	bhā	3		97-8
5		522-4	iya	8 <sup>2</sup>		106-3
6		522-5	yayuh	13 <sup>1</sup>		114-1
7	519-8		açvā gāvaḥ	13 <sup>1</sup>		114-3
8		522-5	iha	17 <sup>2</sup>		121-6
9		522-5	huve	18 <sup>1</sup>		123-2
10		522-5	iti	21 <sup>1</sup>		127-11
11		522-5	upa	33		143-3
12	519-9		huve vasu	40 <sup>1</sup>		159-4
13	519-9		vidā vasu	40 <sup>2</sup>		159-7
14	520-1		dakṣāya	49		175-4
15		522-5	ṛtūn	64 <sup>2</sup>		200-6
16		522-5	haya ye divaḥ	68 <sup>2</sup>		208-5
17		522-6	divam	71 <sup>1</sup>		214-7
18	520-1		haviṣmate	77 <sup>2</sup>		228-9

Apparatus Criticus on § 1: At the beginning of *StA.*: *atha stobha-prakṛtiḥ*. — 2. In *StA.* with *gati*: *hā-i*. — 5. *iya* explained in *StA.* by *iyāt* (with *lopa* of *t*); see C.-note on *St.* 83. — 9. In *S.*, in fact, an *abhyāsa*; for the rest a much used *St.* — 13. *StA.*: *vidāḥ* | *vasu* |. — After 14: SV. 1, 64; I, p. 199, l. 5 *mahe*, omitted in *StA.*; cf. *mahi* in *S.*

Apparatus Interpretativus on § 1: 6. finalis; often. — 15. Acc. of aim with *dūtyām caran*. — 16. In *S.*: | *hā* | *yayā-i* *divo hā-i* | 'āçva-sāman'. — 18. In gr. conc. with dat. *vidhate*.

§ 1 no.	kh. 1 p. 1.	kh. 2 p. 1.	Stobhas	SV.1	Vol.	p. 1.
19.		522-6	viṇaḥ	78	I	229-4
20		522-6	ahā vaḥ	80		232-3
21		522-6	vāhāḥ	88		245-5
22	520-1		yonim indraṇ ṇa gacchathaḥ	90		247-6
23		522-6	āruhan	92		251-7
24		522-7	ṇrudhy ehi	99 <sup>1</sup>		264-3
25		522-7	ihi	106		273-6
26	520-2		dā vasu	119 <sup>2</sup>		297-6
27	520-2		vṛdhe	120 <sup>1</sup>		299-8
28	520-2		mahe	120 <sup>2</sup>		300-4
29	520-2		agnir āhutaḥ	122 <sup>1</sup>		303-4
30	520-3		ṇukra āhutaḥ	122 <sup>2</sup>		303-8
31		522-7	indro 'gne	127 <sup>2</sup>		311-6
32		522-8	iha ihi bala	130 <sup>2</sup>		315-8
33	520-3		asmabhyam gātuvittamam	132 <sup>2</sup>		318-10
34		522-8	uvai	133 <sup>1</sup>		321-2
35	520-4		haviṣṇṛte	138 <sup>3</sup>		328-6

After 25. SV. 1, 109<sup>1</sup>; I, p. 278, l. 5, *agne*, om. in *StA.*; deest in *ŪhG.* 1, 1, 16; III, p. 188. — 26. *StA.*: | dāḥ | vasu |.

20 & 21. Sound-*St.* — 22. 'You both, [*Agni*] and *Indra* are coming to your place of rest'; vide Zimmer, KZ. 32, p. 153 sqq. — 23. Taken from *pāda a* of *S.*, 'ārūdhavat sāmā'. — 27. *S.* 'Thou art a bull'; *St.*: [and such power is given to thee] 'in order that we may thrive'. — 28. Idem: 'in order that we may rejoice'.

— 29. '[My eulogist would be like] a fire to which oblations are offered' (?) — 30. *ṇukra* = *Agni*. — 31. *Indraḥ*, cf. *pāda c* of *S.*; *Agni* witness. — 33. '[which may be] most beneficial to us'; GELDNER, Glossar, *gātum* + *vid*, 'Glück bringen'. — 35. *S. asmabhyam*, pl.; *St.*: *haviṣṇṛte*, sg.

§ 1 no.	kh. 1 p. 1.	kh. 2 p. 1.	Stobhas	SV.1	Vol.	p. 1.
36		522-8	iha, ṇrudhi	141 <sup>1</sup>	I	333-1
37		522-8	ayam	143 <sup>1</sup>		336-3
38		522-9	idam idakam	143 <sup>2</sup>		336-5
39	520-5		goṣpade pṛṇ	143 <sup>2</sup>		336-10
40		522-9	rayiṣṇhāḥ	150 <sup>2</sup>		350-5
41	520-5		udadhir nidhiḥ	151		351-6
42	520-6		gāva aṇvāḥ	154		355-1
43		529-9	okaḥ	155 <sup>3</sup>		357-8
44		529-10	dada	156 <sup>5</sup>		359-12
45	520-6		ghṛtaṇcutaḥ	165 <sup>3</sup>		376-8
46		522-10	apsu dakṣuḥ	172		389-5
47	520-7		āgahy ehi; ta ime	190		417-7
48		522-10	hariṇṛḥ	195		423-8

After 36. SV. 1, 141<sup>1</sup>; I, p. 333, l. 3, *dakṣāya*; cf. *St.* 14. No fixed rule about repetition in *StA.* — 40. *StA.*: <sup>3</sup>rayiṣṇhāḥ, *S.*: <sup>3</sup>rayiṣṇhā<sup>1</sup>2345h, vide I-note. — 46. *S.*: *āpsū dākṣāḥ* (*prakṛti*-form *dakṣaḥ*); see I-note.

39. *goṣpada*, 'mark of a cow's foot in the soil', 'water filling up such a mark'; cf. a.o. CALAND & HENRY, I, pp. 37-40; *pṛṇ*, pseudo-nom. of a stem *pṛṇ* = *sprṇ* (?), (to wash, to sprinkle). — 40. The adj. *rayiṣṇhā*, not *rayiṣṇha* is meant; in gr. conc. with subj. of *upa....yāhi*. — 41. '*avabhṛtha*' mentioned in *S.* — 45. 'sprinkling ghee' in gr. conc. with *asya* [*sutasya*].

— 46. cf. '*apsu dakṣo giriṣṇhāḥ*' (i.e. the *Soma*), SV. 2, 358b, RV. 9, 62, 4; *dakṣa* = active, effective; *dakṣu* (Ved.) = *dhakṣu* (class.), burning. — 47. *S.*: 'Who among the *Nāhuṣa*-tribes will satiate thee, o *Indra*, with *soma*?' — 'Come; here are they [who will do so]. — 48. 'Blessed with *Soma*'; in *S.*: *madhor dhārābhīḥ*.



Prāp. 1, ardha 1, khaṇḍa 1 and 2.

§ 1 no.	kh. 1 p. 1.	kh. 2 p. 1.	Stobhas	SV.1	Vol.	p. 1.
49.	520-7		atidviṣaḥ	206	I	439-6
50		522-10	sah	218		456-5
51		522-11	vava	230		473-5
52	520-8		subhūtaye	235 <sup>2</sup>		484-3
53		522-11	vasu	235 <sup>3</sup>		484-7
54		522-11	bhagāya	236 <sup>3</sup>		487-1
55		522-11	haye	238 <sup>2</sup>		493-8
56	520-8		janitram	241 <sup>1</sup>		499-8
57		522-11	vayaḥ	246 <sup>4</sup>		509-3
58		522-11	vayobhiḥ	246 <sup>5</sup>		509-8
59	520-8		svar mahaḥ	248 <sup>4</sup>		514-6
60	520-9		svar mayaḥ	248 <sup>5</sup>		515-6
61		522-11	saṃ tvā hinanti dhītibhiḥ	258 <sup>1</sup>		533-4
62	520-9		saṃcṛavase	258 <sup>1</sup>		533-5
63		522-12	[saṃ tvā] rinanti &c.	258 <sup>1</sup>		533-5
64	520-10		viçravase	258 <sup>1</sup>		534-1

52. Sic corrigendum. — After 55. In SV. 1, 239<sup>2</sup>; I, p. 496, l. 10: *thā* typ. error for *yā* (sound-*St.*); cf. *ŪhG.* 18, 2, 16, ed. IV, p. 497, l. 9. Sound-*St.* often omitted in *StA.* — SV. 1, 245<sup>4</sup>; I, p. 507, l. 1: *sā-i*, lege *kā-i*.

49. *S.*: *pānti* (they protect). — 50. *S.*: *vidvānt sāḥ*; *sah* is added metri causa. — 55. Interjection, also used in RV. — 59. See MONIER WILLIAMS, *Skr. Eng. dict.*,

s.v. *vyāhrti*. — 61-68. All these formulae are mentioned in *Lāṭyāyana-Çrauta-Sūtra*, 5, 4, 18; 8, 8, 11-13 and *Kauçika-Sūtra* (*Atharva-Veda*), 19, 5. 3; 22, 6, 9-11.

Prāp. 1, ardha 1, khaṇḍa 1 and 2.

§ 1 no.	kh. 1 p. 1.	kh. 2 p. 1.	Stobhas	SV.1	Vol.	p. 1.
65		522-12	...tatakṣuḥ...	258 <sup>1</sup>	I	534-2
66	520-10		satya-çravase	258 <sup>1</sup>		534-3
67		522-12	...çiçanti	258 <sup>2</sup>		534-4
68	521-1		çravase	258 <sup>2</sup>		534-9
69		523-1	aṣ	261 <sup>1</sup>		540-8
70		523-1	abhi	261 <sup>3</sup>		541-8
71		523-1	diçah	261 <sup>4</sup>		542-5
72	521-1		suçamsāḥ	271 <sup>1</sup>		559-2
73		523-1	su	271 <sup>3</sup>		560-6
74		523-1	stuṣe	283 <sup>2</sup>		580-9
75	521-1		maho viçe	291 <sup>2</sup>		595-2
76		523-1	ā	303		612-1
77		523-2	ayam ayāyam	320		645-5
78		523-2	e divam ā divaḥ	320		646-6
79		523-2	hisaḥ	321 <sup>2</sup>		648-6
80	521-2		ṛtam amṛtam	321 <sup>2</sup>		649-2

75. *StA.*: | māhah | viçe<sup>3 2</sup> |; *S.*: maho viçe<sup>1</sup>; see I-note. — After 75. *divam* in *StA.* twice mentioned (p. 521, l. 2 & p. 523, l. 2); it seems to refer to the same *sāman* (SV. 1.320) as *stobha* 78. — 76. In *S.*: *ā-i*, *ā*, *o*, *ā-i* in correspondent places. — 78. *S.*: | e | divā<sup>2345</sup> |. — 79. In *StA.* incorrectly before 78; in *S.*: | hiṣā yā | and | hi | sāḥ | ā |.

72. *suçamsāḥ* in gr. conc. with *gāya-trāḥ* (nom. pl.) — 74. *stuṣe*, 1st. p. sg; WHITNEY, roots, p. 193; in the *S.* no

verb; cf. RV. 8, 99, 7-8. — 75. According to the accent *mahas* is not the neuter noun. — 80. Gr. object of *avaḥ*.

Prāp. 1, ardha 1, khaṇḍa 1 and 2.

§ 1 no.	kh. 1 p. 1.	kh. 2 p. 1.	Stobhas	SV. 1	Vol.	p. 1.
81		523-3	ā	323 <sup>4</sup>	I	653-11
82		523-3	asau... kva... avidat	339		686-6
83		(522-4)	iyāt	343 <sup>5</sup>		699-6
84	521-3		madhuḥcyutah	355		726-5
85		523-3	divā	370		755-3
86		523-3	yaḥ	371 <sup>6</sup>		759-10
87	521-3		dharmaṇe	372 <sup>3</sup>		764-5
88		523-3	duratinam	376		772-3
89	521-3		induh samudram urviyā vibhāti	378 <sup>1</sup>		775-9
90		523-4	divi	382 <sup>1</sup>		785-6
91		523-4	iva	390 <sup>3</sup>		801-7
92		523-4	dyubhiḥ	391 <sup>1</sup>		803-4
93		523-4	iti	392 <sup>3</sup>		806-2
94		523-4	iḍābhiḥ	406 <sup>1</sup>		826-6
95	521-5		svarvate	427 <sup>3</sup>		869-6
96	521-5		dharma	429 <sup>2</sup>		873-9
97	521-5		vidharma	430 <sup>1</sup>		875-2
98		523-5	svarata	439 <sup>1</sup>		887-4

After 81. *dive*, SV. 1, 330; I, p. 669, l. 5 — 82. Separately placed before *pādas a-c*; *iha* before *d*. — 83. In *StA.*: after 5; in SV. 1, 343<sup>4</sup>: *aiyā*; in I, 343<sup>5</sup> *aiyāt*; variation-forms. — 88. *StA.*: *duh* | *atinam*. — After 90 in SV. 1, 390<sup>2</sup>; I, p. 801, l. 1: *ā-ito3vā*. — 91. In SV. 1, 390<sup>3</sup>; I, p. 801, l. 7: *tmaghā-i* typ. error for *ṣṇavā-i*, (*abhyāsa*).

84. In gr. conc. with *yasya*; *ma-dhuḥcyut* epitheton of a pious man; cf. RV. 7, 4, 9, 3. — 88. Meaning? — 89.

'From afar the *Soma* illumines the Ocean'; vide *Jaiminīya-Brāhmaṇa*, 2, 85. — 91. In *auhivā*.

Prāp. 1, ardha 1, khaṇḍa 1 and 2.

§ 1 no.	kh. 1 p. 1.	kh. 2 p. 1.	Stobhas	SV. 1	Vol.	p. 1.
99		523-5	çlokayata	439 <sup>1</sup>	I	887-6
100		523-5	çlokāḥ	439 <sup>2</sup>		888-5
101		523-5	dhanam	450 <sup>1</sup>		901-5
102		523-5	dharma	450 <sup>2</sup>		901-9
103		523-6	vāḥ, agniṣ ṭapati pratidahati	465 <sup>3</sup>		930-9
104	521-5		viçvaṃ sam atrinaṃ daha	465 <sup>3</sup>		931-4
105		523-6	ty agniḥ	465 <sup>4</sup>		931-6
106	521-6		viçvaṃ vy atrinaṃ daha	465 <sup>4</sup>		932-1
107	521-7		viçvaṃ ny atrinaṃ dha	465 <sup>4</sup>		932-2
108		523-6	vai	467 <sup>2</sup>	II	3-2
109		523-7	gvamiḥ	467 <sup>6</sup>		4-2
110		523-7	dohe	467 <sup>11</sup>		5-3
111		523-7	da	468 <sup>7</sup>		9-5
112	521-7		asme rāya uta çravaḥ	469 <sup>4</sup>		11-10
113		523-7	jvara	469 <sup>8</sup>		13-3
114		523-7	juva	469 <sup>9</sup>		13-7
115	521-8		iṣo vṛdhe	472 <sup>1</sup>		20-2

After 100. In SV. 1, 448<sup>4</sup>; I, p. 899, l. 4: *hopi* typ. error for *hoyi*. — After 102. In SV. 1, 464; I, p. 927, l. 5: *eta*. — 103. *StA.*: *vā* | *agniḥ* | &c.; *S.*: *ahāvohāvāḥ* | *agniṣ* &c. — 108. *S.*: *vā-i*. — 109. *S.*: *gvā<sup>3</sup>234bhīḥ<sup>5</sup>*. — 111. *S.*: *ma*. — After 111. In SV. 1, 468<sup>8</sup>; II, p. 9, l. 8: *u-i*, variation-form of *o-i*. — 112. *StA.*: *asme iti*... — 114. *StA.*: *juva<sup>1</sup>2<sup>r</sup>*, *S.*: *jū<sup>3</sup>234vā<sup>5</sup>*.

103 and 104, in the *avabhṛtha-sāman*, CALAND & HENRY, II, p. 396. — 110. lsg. subj. — 112. *asme*, MACDONELL, Ved. gramm. § 391. — 113. Said of the *Soma*,

when poured out into fire. — 114. Gr. form and meaning unclear. — 115. *iṣaḥ*, genit. of *iṣ*, DELBRÜCK, Synt., p. 155, § 108, 1.

## Prāp. 1, ardha 1, khaṇḍa 1 and 2.

§ 1 no.	kh. 1 p. 1.	kh. 2 p. 1.	Stobhas	SV 1.	Vol.	p. 1.
116.		523-7	ā	472 <sup>3</sup>	II	20-6
117		523-7	iyam	476 <sup>2</sup>		29-11
118		523-8	ūrmir iva	485 <sup>3</sup>		41-7
119	521-8		sado viṇaḥ	511 <sup>11</sup>		74-8
120	521-9		ati viṇvāni duritā tarema	511 <sup>14</sup>		75-13
121	521-10		ṛavo br̥hat	512 <sup>14</sup>		83-2
122	521-10		vāji jigīvān	517 <sup>8</sup>		96-7
123		523-8	janat	527 <sup>3</sup>		118-7
124	521-10		dīdihi	541 <sup>1</sup>		142-10
125	521-11		dīdayat	541 <sup>2</sup>		143-4
126	521-11		suvṛktibhir nṛmādanam bhareṣu ā	545 <sup>4</sup>		152-4
127	521-12		vāji jigīvān viṇvā dhanāni	554 <sup>5</sup>		173-2
128	522-1		arko devānām parame vyoman	565 <sup>1</sup>		199-9
129	522-2		arkasya devā parame vyoman	565 <sup>2</sup>		200-4

116. The reference is uncertain; = hā in SV. 1, 472<sup>3</sup>? — 122. StA.: | jīgī | vān |. —  
 125. Sic corrigendum; in S. vikṛti-form: dīdayā<sup>2345t</sup>, paroxytonon form as in StA.  
 With accent in reduplic. syll., WHITNEY, Roots, p. 74; MACDONELL, Vedic grammar  
 § 459. — 126. S.: bhareṣu ā. — 127. StA.: ... | jīgī | vān |; S.: ...jigīvā viṇvā...

118. S.: arṣanti dhārayā. — 119. appo-  
 sition of yonim ṛtasya in S. — 120.  
 Tāṇḍya-Mahābrāhmaṇa 5, 8, 6 and 14,  
 5, 18. — 122. cf. St. 127. — 123. 3 sg. in-  
 junct. — 126. GELDNER, Glossar, suvṛkti  
 = Loblied (hymn of praise); nṛmādana  
 = Männer berauschend (gladdening  
 men); bhara = Schlacht, Kampf (war,  
 battle); ā (nach einen Locat.) in, bei,  
 an (in, at, on). Nṛmādanam, construed  
 with ratham? The verse is directed to  
 Soma. Cf. HILLEBRANDT, Ved. Mythol.,

p. 74: 'Wie Indra selbst in den Schlach-  
 ten durch Soma Kraft empfängt, um  
 seine Feinde zu überwaltigen, so schlägt  
 der Fürst zu dessen Somaopfer Indra  
 kommt, seine Feinde.' (As Indra himself  
 receives power through Soma in the  
 battles in order to overpower his foes,  
 so the sovereign towards whose Soma-  
 offering Indra comes, beats his foes.) —  
 128. Cf. Ātapatha Brāhmaṇa 8, 6, 2,  
 19. — 129. Ibidem, l.c.

§ 2. A short collection of onomatopoetic stobhas (Prāp. 1, ardha 1, khaṇḍa 3.  
 SV. II, p. 513, l. 9.)

Note: The following stobhas differ much in their number of frequency.  
 Many of them are used *passim*, often in fixed combinations. A few are rare,  
 or could not be found. Only one example, when found, is given of each of  
 them:

1. ā; SV. 1, 77<sup>2</sup>; I, p. 227, l. 6 (ā-au-ho).
2. ā-i; SV. 1, 122<sup>2</sup>; I, p. 303, l. 7 (separate *parvan*).
3. hā-i; (hāyi); SV. 1, 4<sup>3</sup>; I, p. 99, l. 9 (at the end of a *sāman*).
4. ā-u; SV. 1, 63<sup>1</sup>; I, p. 197, l. 3 (cf. PpS. 7, 156).
5. hā-u; SV. 1, 70<sup>1</sup>; I, p. 212, l. 1 (hā-u hā-u hā-u).
6. o; SV. 1, 87; I, p. 243, l. 7 (separate *parvan*).
7. o-i; SV. 1, 53<sup>2</sup>; I, p. 114, l. 1 (cf. PpS. 2, 108).
8. ho-i; SV. 1, 20; I, p. 125, l. 2 (separate *parvan*).
9. vo-i; [vo]; SV. 1, 9; I, p. 107, l. 6 (sound variation of following syllable).
10. mo-i;
11. hum; SV. 1, 545<sup>6</sup>; II, p. 152, l. 11 (hum-mā; SIMON, PpS. Einl. p. 3, n. 5).
12. au-ho-vā; SV. 1, 192<sup>2</sup>; I, p. 419, l. 10 (cf. PpS. 8, 59—73).
13. hā; (cf. no 18); [SV. 1, 238<sup>2</sup>; I, p. 493: hovā hā-i].
14. e; SV. 1, 18<sup>2</sup>; I, p. 123, l. 4 (cf. PpS. 2, 108).
15. he;
16. de; SV. 1, 71<sup>1</sup>; I, p. 214, l. 7 (following syllable di-).
17. dhe;
18. yā; SV. 1, 144<sup>4</sup>; I, p. 339, l. 6 (yā-au-ho-vā).
19. hā; SV. 1, 39<sup>2</sup>; I, p. 157, l. 8 (o-hā).
20. ham; ĀrG. 5, 1, 11; II, p. 284, l. 11 (final *parvan*).
21. ha; ĀrG. 5, 2, 20; II, p. 500, l. 7 (vāḡ gha ha ha ha ha).
22. hi; ĀrG. 5, 2, 9; II, p. 330, l. 1 (hi hi ya ū).
23. ya; ĀrG. 5, 2, 9; II, p. 330, l. 1 (hi hi ya ū).
24. va; SV. 1, 230; I, p. 473, l. 7 (va-vā-ho).
25. ba;
26. up; SV. 1, 144<sup>1</sup>; I, p. 144, l. 7 (separate *parvan*).
27. hup; SV. 1, 524<sup>4</sup>; II, p. 110, l. 5 (separate *parvan*).
28. i; SV. 1, 238<sup>4</sup>; I, p. 494, l. 9 (i-vo; i, frequent *nidhana*).
29. u; SV. 1, 190; I, p. 417, l. 4 (u-hu-vā-hā-i; ū, frequent *nidhana*).
30. om; SV. 1, 91; I, p. 249, l. 12 (separate *parvan*; SIMON, PpS. Einl. p. 2, n. 4).

§ 3. The *stobhas* of the *Arka-parvan* of the *Āraṇya-Gāna*. (*Prap.* 1, *ardha* 1, *kh.* 4 = nos 1-8; *kh.* 5 = nos 9-14; *kh.* 6 = nos 15-19; *kh.* 7 = nos 20-25; *kh.* 8 = nos 26-33. *Prap.* 1, *ardha* 2, *kh.* 9 = nos. 34-49.)

§ 3 no.	II p. 524 sqq. p. 1.	<i>Stobhas</i>	<i>ĀrG.</i>	Vol. II p. 1.	Text
1	524-1	it, idā	1-1-1	388-4	SV. 1-278
2	524-1	diṇam viṇam has; aṇvā ṇiṇ- matī	1-1-2	388-7	SV. 1-278
3	524-2	yuvatiṇ ca kumarinī	1-1-4	389-9	SV. 1-278
4	524-2	svaḥ,... jyotiḥ	1-1-5	390-3	SV. 1-278
5	524-3	hai	1-1-8	392-6	SV. 1-278
6	524-3	suṣṭubhas tubho .ṇvā ṇiṇum akrān	1-1-9	393-1	SV. 1-239
7	524-4	viṣṭubhas [tubho &c.]	1-1-10	393-7	SV. 1-239
8	524-4	bṛhat	1-1-13	395-3	SV. 1-256
9	524-5	saho naraḥ... satyam ojaḥ...sthād idam... dyaṇ akrān, bhūmir ata- tanat, samudram samacūkupat	1-1-15	396-5	SV. 1-239
10	524-7	(α) airayat... (β) devā divā jyotiḥ	1-1-17	397-6	SV. 1-511
11	524-8	svar jaganma mahas pṛthivyā di- vam ā; ṇakema vājino yamam	1-1-19	399-1	SV. 1-511
12	524-10	[svar jaganma] devānām avasā vayam; [ṇakema &c.]... namaḥ	1-1-20	399-7	SV. 1-270
13	524-10	āvat	1-1-23	400-12	SV. 1-33

App. Cr. on § 3: 9. *Sthād idam*, sic corrigendum in *StA.* — 10. α = not final *stobha*; β = final *stobha*. — 13. *StA.*: āvat; *S.*: āvat (sic corrigendum; cf. the *stobhas* of the other *pādas*); according to the accent a verbal form; see dict. s.v. *āvat* and *√av.* —

App. Int. on § 3: 6. *akrān* 3sg. aor. *√krand*; *suṣṭubhas*, acc. pl. loud sounds = loudly (acc. of cognate notion; DELBRÜCK, § 116); *tubhas*, *abhyāsa*. — 7. *viṣṭubhas*, variation-form of *suṣṭubhas* in *St.* 6. — 9. *saho naraḥ*, nomin. of ob-

ject of wish; — *acūkupat*, in WHITNEY, *Roots* p. 20 not yet designated as documented. — 10. *divā*, in juxtaposition with *devāḥ* and *jyotiḥ* evidently a nominative.

§ 3 no.	II p. 524 sqq. p. 1.	<i>Stobhas</i>	<i>ĀrG.</i>	Vol. II p. 1.	Text
14	524-11	(α) bṛhad vāmam; bṛhat pā- thivam; bṛhad antarikṣam; bṛhad divam;... (β) bṛhadbhyo [vāmam]; vāmehbhyo vāmam	1-1-25	401-8	SV. 1-169
15	525,1	sām tvānonavur maruto viṇ- vasmāt	1-2-6	405-11	SV. 1-257
16	525-2	agnir mūrdhā bhavad divaḥ	1-2-7	406-10	SV. 1-27
17	525-3	nam	1-2-9	246-7	ĀrS. 1-2
Among the <i>sāmans</i>					
18	408-4	patir divaḥ; [patir] antarik- ṣasya; [patiḥ] pāthivasya; [pa- tir] apām; [patir] oṣadhinām; [patir] viṇvasya bhūtasya	1-2-12	407-8	<i>stobha-s.</i>
19	408-6	āyuṇ cakṣur jyotiḥ	1-2-13	249-4	ĀrS. 1-4
II p. 524 sqq.					
20	525-4	ājyadoham	1-2-16	409-10sq.	SV. 1-67
21	525-4	cidoham	1-2-17	410-5	SV. 1-67
22	525-5	(α) cyoham... (β) ṛtam	1-2-18	410-11sq.	SV. 1-67
23	525-5	um	1-2-19	411-8	SV. 1-160
24	525-5	ṇam yoḥ... haviḥ...	1-2-21	412-5sq.	SV. 1-409

15. In *StA.* and in the *abhyāsa* of the *stobha* in the *S.*: *anonavuh*. — 18. *Antarikṣasya*, sic corrigendum in *StA.*; *auṣadhīnām* in *StA.*

14. Cf. FADDEGON, *Acta Orientalia*, V, p. 183. — 15. *anonavuh*, MACDONELL, *Ved. grammar* § 549; *viṇvasmāt*, out of the universe. — 16. *agnir mūrdhā*, taken from *pāda a* of *S.* — 20-22. Cf. MONIER WILLIAMS, p. 132b & 133b; variae lectiones of *Sāman*-name: *ājya-doha*, *ājyā-*

*doha*, *ācyā-doha*, *āci-doha*; *ājya* = clarified butter; *ācyā-doha* = 'milking while kneeling'; (cf. RV. 10, 15, 6, *ācyā-jānu*). *Ācyā-doha* or *ācyā-doha* the original form; *cidoha*, *stobhic* word-alteration. — 24. *ṇam yoḥ*, GELDNER, *Glossar*, s.v. *yoḥ*; cf. SV. 1, 33c.

§ 3 no.	II p. 524 sqq. p. 1.	Stobhas	ĀrG.	Vol. II p. 1.	Text
25	525-6	atha	1-2-22	413-1	SV. 1-545
26	525-7	(α) abhīmahe... (β) sarpa svaḥ	2-1-1	417-2	SV. 1-374
27	525-7	(α) abhi pra manhir īmahe... (β) pra sarpa svaḥ	2-1-2	417-7	SV. 1-374
28	525-8	(β) ut sarpa svaḥ	2-1-3	418-6	SV. 1-374
29	525-9	(α) svaḥ samsarpantaḥ... (β) sarpata, prasarpata svar, ga- mema te vayam	2-1-4	418-8	SV. 1-270
30	525-10	(α) svaḥ samsarpa	2-1-5	419-3	SV. 1-270
31	525-11	(α) śrpāya prasrpa... (β) śrpāya prasrpāya	2-1-6	419-10	SV. 1-554
32	526-1	(β) diṇaḥ pradiṇaḥ kalpantām... rājaṁ gamema, svarājaṁ game- ma	2-1-9	420-11	SV. 1-409
33	526-2	(β) uddiṇo vidiṇaḥ kalpantām... virājaṁ gamema, svarājaṁ ga- mema	2-1-10	421-4	SV. 1-409
34	526-8	br... hariḥ... matih	2-1-12	421-11	SV. 1-276
35	526-8	ekaṁ samairayad vṛdhe,     ekaṁ samairayad mahe,  ..   eko vṛṣā virājati	2-1-14	422.7	SV. 1-389

26. *St.A.*: | abhi | imake |; lege: īmahe, WHITNEY, Roots, p. 7; (abhīmahe = we ask, request). — 27. *St.A.*: <sup>3</sup>abhīḥ, printing mistake; īmahe, cf. 26. — 31. *St.A.*: <sup>3</sup>śrpāya. — 32. *St.A.*: | pradiṇaḥ | prādiṇaḥ |. In *S.*: kalpantām in three parvans, and loss of final consonant in the three syllables, cf. PpS. 7, 154 (p. 661).

27. *manhiḥ*, not mentioned in the dictionaries, = favour; suffix -is, MACDONELL, Ved. grammar § 134. — 31. According to accent an imperative of a denominative, MACDONELL, Ved.

Gramm., § 563. — 32. Cf. BLOOMFIELD, Concordance, kalpantām me diṇaḥ. — 35. vṛdhe, mahe, DELBRÜCK, Synt., p. 419, sqq.

§ 3 no.	II p. 524 sqq. p. 1.	Stobhas	ĀrG.	Vol. II p. 1.	Text
36	526-10	(α)   huve virājaṁ svarājaṁ  ...   mahat sāma ajijane   ...   mahad bhadram ajijane  ...   abhrātrvyam ajijane   ... (β) abhibhūr asi	2-1-16	423-8	SV. 1-399
37	527-3	(β) [e]rā, [e]br, [e]re	2-1-18	425-2	SV. 1-153
38	527-3	as	2-1-21	426-2	SV. 1-233
39	527-3	(α) ayaṁ vāyau... (β) trivṛtaṁ pravṛtaṁ	2-1-22	426-4	SV. 1-234
40	527-4	as	2-1-25	428-4	} see C- note
41	527-5	phaṭ   mṛs   has	2-1-26	428-5	
42	527-5	(α) abhyabhūh... (β) has prahas [e] cakṣuḥ	2-1-27	429-3	
43	527-6	kṣuro haroharaḥ; vṛṇca pravṛṇca pracchindi	2-1-28	429-9	
44	527-8	(α)   vayo brhat, ṛtaṁ haviḥ,     bhadraṁ svadhām svayam skṛṇve      iṣam ūrjam rajaḥ suvaḥ   ...(β) vāk... idā... svaḥ... brhat... bhāḥ... arkam arcata devā vṛ- dham, [has]	2-1-29	430,7	SV. 1-233

36. *Sāma ajijane*, no contraction in *S.*, in accordance with metre. — 40–43. The text of these *sāmans* (*ĀrG.* 2, 1, 24–28) is given as *ĀrG.* 2, 1, 23; ed. II, p. 426, which consists of a *tristubh* and an *anustubh*. None of the lines of these *mantras* are registered in BLOOMFIELD's Concordance. — 43. *St.A.*: <sup>1</sup>haroharaḥ, <sup>3</sup>devāvṛdham.

37. *rā....re*, *stobhic* variations on the first syllable of the *sāman*. As to *br* cf. *St.* 34. — 39. *trivṛt* & *pravṛt*, often mentioned together, e.g. *Vājasaneyi-Saṁhitā*, 15, 9; *Tāṇḍya-Mahābrāhmaṇa*, 1, 10, 9; BLOOMFIELD, pp. 450 & 630, sub *trivṛd asi*, *pravṛd asi*. — 41. *phaṭ*, cf. HILLEBRANDT, Rit. Lit., p. 171, l. 12, sqq.; a *vācaḥ*

*krūram* or swearing, see Cat. § 6, *St.* 7. — 43. *harohara*, according to the accentuation of the *St.A.* a compound: 'bearing a flame', 'flashing'. 44. *skṛṇve* = *krṇve*? Cf. *Scunve* Cat. § 5, *St.* 61. *Devā(h)*, vocat.; *vṛdham*, MACDONNELL § 586.

§ 3 no.	II p. 524 sqq. p. l.	Stobhas	ĀrG.	Vol. II p. l.	Text
45	527-12	α: (1) iha prajāṃ iha rayiṃ ra- rāṇaḥ... (2) rāyaspoṣāya sukṛtāya bhūyase... (3) āgan vāmam idaṃ bṛhat... (4) idaṃ vāmam, idaṃ bṛhat.. β: (5) [carācarāya bṛhata idaṃ vāmam idaṃ bṛhat]			
46	528-4	(α) matsva,... ojaḥ... sahaḥ... balam... indrah... vayah... dadhe;	2-1-30	431-8	SV. 1-169
47	528-5	(β) sadham... ṛtam (α) priya... priyam; (β) brāhmaṇānāṃ yaṃ manas, taṃ mayi brāhmaṇānāṃ; paçūnāṃ yaṃ manas, taṃ mayi paçūnāṃ; yoṣitāṃ yaṃ manas, taṃ mayi yoṣitāṃ	2-1-31	433-4	SV. 1-398
48	528-9	(α) vihi, yave; (β) saṃyaman na vyāyaman; viyaman na samāyaman; ye ke codarasarpiṇas, tebhya namaḥ	2-1-32	435-1	SV. 1-1
			2-1-33	435-9	SV. 1-169

45. *StA.*: <sup>1</sup>rarāṇaḥ; | <sup>2</sup>ā | <sup>3</sup>āgan |; 5th stobha deest in *StA.*; cf. *Sāman*-name: *pañca-nidhanam vāmaderyam*. Accentuation in *S.*: <sup>1</sup>carācarāya <sup>2</sup>bṛhata <sup>3</sup>idaṃ &c. — 48. *Vikṛti*-form: *vīhā yavā-i*.

45. *rarāṇaḥ*, 2nd sg. of aoristic injunc-  
tive, WHITNEY, Roots, p. 135, *√ran*,  
uncertain; *ā-gan*, injunctive; *carācarāya*,  
*bṛhate*, datives. — 46. *matsva*, imperative

of *√mad*, WHITNEY, Roots, p. 118;  
*sadham*, stobhic shortening for (a)*sā-*  
*dham*? — 48. *yave*, I drive away?

§ 3 no.	II p. 524 sqq. p. l.	Stobhas	ĀrG.	Vol. II p. l.	Text
49	528-12	(α) setūn tara dustarān (1) dānenādānam (2) akrodhenā krodham (3) çraddhayāçraddhām (4) satyenānṛtam (β) esā gatiḥ; etad amṛtam; svar gaccha; jyotir gaccha; setūn tīrtvā caturah	2-1-34	256-7	ĀrS. 1-9

49. *setūn... caturah*, i.e. *adānam* &c.

§ 4. *The stobhas of the Dvandva-parvan of the Āraṇya-Gāna.* (Prap. 1, *ardha* 2, *kh.* 10 = nos 1-4; *kh.* 11 = nos 5-11; *kh.* 12 = nos 12-17; *kh.* 13 = nos 18-26; *kh.* 14 = nos 27-41.)

§ 4 no.	II p. 524 sqq. p. l.	Stobhas	ĀrG.	Vol. II p. l.	Text
1	529-7	A. āyuh, satyam	2-2-1	436-9	SV. 1-318
2	529-7	B. ā no, hiya, manadoham	2-2-2	437-3	SV. 1-318
3	529-8	A. enyāv enyau	2-2-3	437-9	SV. 1-318
4	529-9	B. āho enyau	2-2-4	438-3	SV. 1-318
5	529-10	A. (α) dhāma yat; (β) bhargaḥ	2-2-11	441,5	SV. 1-258
6	529-10	B. (α) yaçaḥ... varcaḥ... asmin... (β) āyur viçvāyur viçvam viç- vam āyur açīmaḥi; prajāṃ, tvaṣṭar, adhinidhehy asme; çataṃ jivema çarado vayam te	2-2-12	441,12	SV. 1-270
7	530-1	A. rājam svarājam	2-2-13	442-12	SV. 1-53
8	530-2	B. virājam svarājam	2-2-14	443-4	SV. 1-53
9	530-3	A. (β) gharma pravṛktas tanvā samānṛdhe vṛdhe svaḥ	2-2-15	443-10	SV. 1-514
10	530-4	B. (β) [gharmo &c.... sam] ānaçe mahe	2-2-16	444-5	SV. 1-514

App. Cr. on § 4: 2. *StA.*: Accent and analysis: | mānadohām | māna | dohām |, likewise oxytonon in *S.* (p. 437, l. 3 & 7). Also in Cat. § 3, *St.* 20 ājyadoham oxytonon. Cf. *sāman*-name: *manaso dohaḥ* (SV. 1, 60). — 3 *StA.*: ... | enyaum | (?) — 4. *StA.*: āho iti | enyau |. — 6. *StA.*: adhi | ni | dhehi | aso iti |. — 7. In *S.* final *m* dropped by typ. error.

App. Int. on § 4: *Dvandva-parvan*. The *Dvandva-parvan* is called so, because it mainly contains pairs of *sāmans*. The members (A and B) of a pair often have one text and resemble each other in *stobhas*. The *sāmans* *ĀrG.* 3, 2, 15-19 form a *pañcānugāna*, 20-21 a *dvyānugāna*, and 22-25 a *caturānugāna*; in these three groups 15-18, 20, 22-24 are *stobha-sāmans*, whereas 19, 21, and 25 have a

text, *ĀrS.* 2, 7. — 3. *enī*, MONIER WILLIAMS, dict. p. 231b sub voce *eta*. — 6. *asme*, MACDONELL, Ved. Gramm., § 391; *prajāṃ tvaṣṭar* &c., cf. AV. 2, 29, 3b .... *adhinidhehy asmai*. — 7 & 8. Cf. Cat., § 3, *St.* 32 & 33. — 9. *pra* ± √ *vṛj*, 'to place on the fire, to heat'; *samānṛdhe*, perf., cf. WHITNEY, Roots, p. 15; *vṛdhe*, dative-like infinitive. — 10. *mahe*, cf. Cat. § 1, *St.* 27 & 28.

§ 4 no.	II p. 524 sqq. p. l.	Stobhas	ĀrG.	Vol. II p. l.	Text
11	530-4	B. abhisphūrja, yaṃ dviṣmaḥ; samoṣābhisphūrja yaṃ dviṣ- maḥ	2-2-22	263-1	ĀrS. 2-1
12	530-7	A. açvam iṣṭaye	3-1-1	446-8	SV. 1-264
13	530-7	B. açvad iṣṭaye	3-1-2	447-1	SV. 1-264
14	530-8	A. (α) bhuvat... janat... vṛdhat... karat; (β) dhenuḥ	3-1-7	449-2	SV. 1-468
15	530-9	B. (β) payaḥ	3-1-8	450-6	SV. 1-25
16	530-9	A. svar viçvam	3-1-9	264-6	ĀrS. 2-2
17	530-9	B. jyotir viçvam	3-1-10	265-3	ĀrS. 2-2
18	530-10	A. bhadram	3-1-21	455-4	SV. 1-452
19	530-10	B. çreyas	3-1-22	455-9	SV. 1-452
20	530-10	A. tantuḥ	3-1-23	455-11	SV. 1-497
21	530-10	B. otuḥ	3-1-24	456-4	SV. 1-497
22	530-10	A. (β) sahaḥ	3-1-25	457-2	SV. 1-398
23	530-10	B. (α) bhūmiḥ... antarikṣam... dyauḥ; (β) mahas	3-1-26	457-6	SV. 1-398
24	530-11	B. viçveṣāṃ bhūtānāṃ stobhā- nām	3-1-28	458-3	SV. 1-257
25	530-12	A. iṣ	3-1-29	459-4	SV. 1-313
26	530-12	B. viçvajyotiḥ	3-1-30	460-4	SV. 1-313
27	531-1	A. mahi	3-2-1	460-8	SV. 1-192
28	531-1	B. divi	3-2-2	461-3	SV. 1-192
29	531-1	A. dyut.	3-2-5	269-13	ĀrS. 2-5

11. *StA.*: | abhiḥ | sphūrjī |. *StA.*: | sam | oṣā |. — 12. *StA.*: | açvam | iṣṭaye |. — 13. *StA.*: | açvat | iṣṭaye |.

11. *samoṣa*, imperative of √ *uṣ*. — 12. *açvamiṣṭaye*, according to the accent a compound; cf. SV. 1, 240d, RV. 8, 61, 7, MONIER WILLIAMS, p. 115, col. a. —

13. *açvat*, see *Brhad-Āraṇyaka-Upaniṣad* 1, 2, 7; the *stobha* is evidently an allusion to this *Upaniṣad*! — 20 & 21. *tantu* = the woof; *otu* = the warp.

§ 4 no.	II p. 524 sqq. p. 1.	<i>Stobhas</i>	<i>ĀrG.</i>	Vol. II p. 1.	Text
30	531-1	B. dyutaḥ	3-2-6	270-8	<i>ĀrS.</i> 2-5
31	531-1	A. çukram, çukram çukram	3-2-7	271-4	<i>ĀrS.</i> 2-6
32	531-2	B. candram, candram candram..	3-2-8	462-12	SV. 1-147
33	531-3	A. (1) antarikṣaṃ svar divaṃ ja- ganma; parāt param airayat; (2) yajño divo mūrdhā deva- mādano gharma jyotiḥ	3-2-15	275,8	<i>stobha-s.</i>
34	531-5	B. [(1) antarikṣaṃ... airayat]; (2) prthivy antarikṣaṃ dyauryāpaḥ, kanikradāt sindhur, āpo maru- to mādayantām; gharma jyotiḥ	3-2-16	276-1-5	<i>stobha-s.</i>
35	531-8	C. [(1) antarikṣaṃ &c.] divo mūr- dhānam samairayan; (2) yaço gharma jyotiḥ, yaçaḥ samairayan; tejo gharma jyotiḥ, tejah samairayan; svar gharma jyotiḥ, svaḥ samairayan; jyotir gharma jyotiḥ, jyotiḥ samairayan; gharma gharma jyotiḥ	3-2-17	276,5	<i>stobha-s.</i>
36	531-13	D. idāṃ yaccha haskr̥tim yaccha;.. mana ojo yaccha.. mano mahimānam yaccha.. yaças tviṣaṃ yaccha.. prajāṃ varco yaccha.. paçūn viçaṃ yaccha.. brahma kṣatraṃ yaccha.. svar jyotir yaccha...	3-2-18	277-1-1	<i>stobha-s.</i>

33. *S.*: *airayatā*, in which form *ā* *stobhic* addition. — 35. *yaço gharma jyotiḥ*, the arrangement as given by the *S.* is followed here. — 36 *StA.*: *raskrtim*; *prajāṃ* shortened into *praja-* in *S.*

36. *haskr̥ti* = merriment; *tviṣ* = splendor.

§ 4 no.	II p. 524 sqq. p. 1.	<i>Stobhas</i>	<i>ĀrG.</i>	Vol. II p. 1.	Text
37	532-4	E. tejo gharmah, samkr̥dante çicumatiṛ vāyugopās tejasvatir marudbhīr, bhuvanāni cakra- duḥ	3-2-19	277-9	<i>ĀrS.</i> 2, 7
38	532-6	A. [(1) parāt param airayatā], (2) indro dhenuḥ, āpo dhenuḥ, bhū- mir dhenuḥ. antarikṣaṃ dhenu, dyaury dhenuḥ, param dhenu, vratam dhenu, satyam dhenu, ṛtam dhenu, idā dhenuḥ, svar dhenuḥ, jyotir dhenuḥ	3-2-20	278-3	<i>stobha-s.</i>
39	532-10	A. tokam prajāṃ garbho no yam adadhmaḥi ā ca parā ca pathi- bhiḥ carantaḥ	3-2-22	279-5	<i>stobha-s.</i>
40	532-12	B. ayam sa çinte... yasmād dyāvā prthivī bhuvā- nāni cakraduḥ... yasmād āpa auṣadhayo bhu- vanāni cakraduḥ... yasmāt samudriyā bhuvanāni cakraduḥ... yasmād viçvā bhūtā bhuvanā- ni cakraduḥ... āpaḥ	3-2-23	279-7	<i>stobha-s.</i>

37. *StA.*: | *çicumatiḥ* |, typ. error. — 38. For the introductory *stobha* of the *S.* cf. no 33 sqq.; formulae of the kind 'dyaury dhenuḥ', 'idā dhenuḥ' are frequent in Ved. literature, cf. i.a. AV. 4, 39, 6; *Āpastamba-Çrauta-Sūtra*, 4, 10, 7. — After 38: *ĀrG.* 3, 2, 21 presents the same text and *vākya-stobha* as 3, 2, 19, but differs in melody and in some of the sound-*stobhas*. — 39. *StA.*: *carantaḥ*. — 40. *StA.*: *çinta*; *asmāt* (in stead of 4th *yasmād*).

39. *prajāṃ*, lege *prajan*, 3rd sg. aoris-  
tic injunctive: 'may it give birth to',  
'may it become'; subj. *garbhah*, obj. or  
predicate *tokam*; *carantaḥ*, grammati-  
cally construed with *adadhmaḥi*, logical-

ly defines the main clause; *ā ca parā ca*  
&c., cf. RV. 1, 164, 31b; 10, 177, 3b. —  
40.  $\sqrt{\text{cinj}}$  = 'to utter a shrill sound',  
WHITNEY, Roots, p. 173; *samudriyāḥ*,  
i.e. *āpaḥ*.



§ 4 no.	II p. 524 sqq. p. 1.	<i>Stobhas</i>	<i>ĀrG.</i>	Vol. II p. 1.	Text
41	533-4	C. yebhir vy açvam airayaḥ, tebhīr vy açnuhi madam; yebhir bhūtaṁ sahaḥ sahaḥ, tebhis teja āpaḥ, āpaḥ, yebhir vy antarikṣam airayaḥ, āpaḥ, āpaḥ	3-2-24	280-3	<i>stobha-s.</i>

41. *StA.* contains in the third line of the stanza *sahaḥ* four times. — After 41: *ĀrG.* 3, 2, 25 has the same text and *vākya-stobha* as 3, 2, 19 and 21, but differs in melody and sound-*stobhas*.

41. *āpaḥ*, 'you have obtained' with allusion to (nom.) waters; in 3rd line *sahaḥ*, injunctive of  $\sqrt{\text{sah}}$  (?).

§ 5. *The stobhas of the Vrata-parvan of the Āraṇya-Gāṇa.* (*Prap.* 2, *ardha* 1, *kh.* 1 = nos 1-9; *kh.* 2 = nos 10-17; *kh.* 3 = 18-22; *kh.* 4 = 23-30; *kh.* 5 = 31-37; *kh.* 6 = nos 38-42; *kh.* 7 = nos 43-52; *kh.* 8 = 53-61.)

§ 5 no.	p. 524 sqq. (The place among the <i>sāmans</i> is printed in italics) p. 1.	<i>Stobhas</i>	<i>ĀrG.</i>	Vol. II p. 1.	Text
1	464-10	huve vācam, vācam huve, vāk ṛṇotu, ṛṇotu vāk, vāk samaitu, samaitu vāk, vāg ramatām, ramatām ramatu vāk	4-1-1	464-2	<i>stobha-s.</i>
2	465-2	[huve vācam &c. ... vāk] me	4-1-2	464-8	<i>stobha-s.</i>
3	466-4	u (ū)	4-1-3	465-6	SV. 1-181
4	466-4	aganma jyotir, amṛtā abhūma; antarikṣam pṛthivyā adhyāruhā- ma; divam antarikṣād adhyāruhāma; avidāma devān, sam u devair a- gamnāhi.	4-1-4	465-8	<i>stobha-s.</i>
5	467-7	eva hy eva... bhūtaya... rūpāya... āyuse... jyotiṣe	4-1-6	467-1	<i>stobha-s.</i>
6	533-10	ā no bruve... rakṣata no rakṣitārah; ...gopāyata gopāyitārah	4-1-7	282-5	<i>Ārs.</i> 3-7
7	468-4	soma, soma; yatra cakṣus, tad ābhara; „ ṛotram, „ „ „ āyus, „ „ „ rūpam, „ „ „ varcas, „ „ „ tejas, „ „ „ jyotis, „ „ soma rājan	4-1-8	467-10	<i>stobha-s.</i>

App. Cr. on § 5: 1. *S.* in last *vāk*, *lopa* of *k.* — 2. *S.* *me* with *ā-i-bhāva*. — 7. *yatra āyus*, no contraction in *S.* — 8. *pn̄ya*, final *St.* of *S.*, 4, 1, 9, addendum; cf. CALAND & HENRY, I, p. 112.

App. Int. on § 5: 4. *Sāman* *ĀrG.* 4, 1, 4 is called *Sattrasyarddhīh*, the completion of the session; cf. *Çatapatha-Brahmana*, 4, 6, 9, 12 (*Agni-ṣṭoma*) and 9, 2, 3, 26 (*agni-cayana*).

§ 5 no.	II p. 524 sqq. p. 1.	Stobhas	ĀrG.	Vol. II p. 1.	Text
8	534-1	pnya	4-1-9	284-7	ĀrS. 3-2
9	534-1	jana, divam antarikṣam prthivīm viṣvabhojasam pururūpāçrayaḥ	4-1-10	286-4	ĀrS. 2-2
10	534-4	vāg da daya	4-1-11	468-12	ĀrS. 1-2
11	534-4	(α) vājam vy açnave (β) sudhāma, dhāma	4-1-12	469-5	SV. 1-550
12	534-5	(1) manaḥ... vayaḥ... varcaḥ (2) iha... idā... āyuh (3) svaḥ... jyotiḥ... ṛtam (4) mohāḥ	4-1-13	287-4	ĀrS. 3, 4
13	534-6	āyurdhā asmabhyam, varcodhā devebhyah	4-1-14	471-3	SV. 1-318
14	534-8	gāvaḥ... vṛṣabhapatniḥ... vairāja- patniḥ..., viçvarūpāḥ, ... asmāsu ramadhvam	4-1-17	289-6	ĀrS. 3-5
15	534-10	deveṣu nidhimān aham	4-1-18	287-9	ĀrS. 3-4
16	534-11	psu(v) antar ārko jyotiḥ; svar dhenuh	4-1-19	472-7	SV. 1-361
17	534-12	kahvau; hvau	4-1-20	473-1	SV. 1-361
18	535-1	sahasvānt sahaspatir adidyavāt; svarjīd vājasātamo 'didyavat	4-2-2	475-1	SV. 1-233

9. *S.* *prthivī*, typ. error; *StA.*: *āçravaḥ*, *S.*: *aṣṛjanaḥ*. — 13. *StA.*: *āyurdhāḥ*, *S.* *āyurdhā*; — 16. In *S.* *ā* | *ko* with *lopa* of *r*, cf. PpS. 7, 154. *StA.*: | *antah.* | *ā* | *arkah* |.

9. *pururūpā*, nom. of a stem *pururūpas*, cf. *rūpasvin*, MONIER-WILLIAMS, dict., 886c. — 13. *āyurdhāḥ*, in gr. conc. with *tvam*, *pāda d.* — 14. *vairāja-patniḥ*; *vairāja*, derivative from *virāj*, perhaps designation here of the *sāman* so called. As to *Virāj*, cf. HILLEBRANDT, Ved. Mythologie, (Kl. Ausgabe), p. 34 sq. 'the dawn'; FADDEGON, Acta Orientalia V,

p. 188: 'the cow of fertility and creative power'. — 16. *psu* = *apsu*, i.e. in the clouds? *svaḥ dhenuh* cf. § 4, *St.* 38. — 17. *hvau*, *abhyāsa*, cf. 2nd syllable; *kahvau* = the two cranes; cf. *enyaḥ* = the two deer, § 4, *St.* 3. — 18. *vājasā*, GELDNER, Glossar, 'Sieg gewinnend', 'erfolgreich'; *adidyavat*, connected with *didyu* (arrow?); formation not clear.

§ 5 no.	II p. 524 sqq. p. 1.	Stobhas	ĀrG.	Vol. II p. 1.	Text
19	535-3	(α) airayat, apaḥ samairayat, bhūtam airayat; apām garbho 'gnir idā; prthivyā garbho 'gnir idā; (β) agniḥ çīçukvaḥ; çukraḥ çīçukvaḥ; tejaḥ çakrasya çakvam; tejaḥ saprāḥ samīciḥ; teja uṣo na jāraḥ	4-2-3	293-1	ĀrS. 3-6
20	535-9	airayan, samairaiyan, samasva- ran	4-2-4	293-12	ĀrS. 3-6
21	535-9	(α) prāg anyad anuvartate rajo, 'pāg anyat tamo 'peṣati bhyasā; (β) arūrucad gharma arūrucad; uṣuṣām divi sūryo vibhāti	4-2-5	475-7	SV. 1,31

21. In *S.* (p. 476, l. 1) *bibhāti*, typ. error.

19. The text to which this *St.* belongs is *ĀrS.* 3, 6 = *RV.* 2, 353. This hymn is devoted to *Agniḥ* = *apām napāt*. GELDNER, Kommentar, p. 39, writes about this *apām napāt*: 'eine altarisches Wassergottheit, in Indien zugleich eine Geheimform des Agni, wird hier als das im Wasser der Flüsse, Meere und Wolken, also als unterseeisches und Blitzfeuer geschildert und als das eigentliche Urfeuer angesehen, insbesondere als Prototyp des Opferfeuers, mit dem er mehrfach in Parallele gesetzt wird' — (an old-Aryan water-deity, at the same time in India a secret form of *Agni*, is here represented as the submarine fire and lightning in streams, seas and clouds, and regarded as the proto-fire proper, peculiarly as the prototype of the offering-fire, while a parallel is often drawn between himself and this fire). — *airaiyat*, cf. Cat. § 4, *St.* 35; *çīçukva*, *çakva*, look like self-made words from

our poet; for the ending *-va* see MACDONELL, Ved. gramm. § 176; the *stobhic* word *çīçukva*, then, partly contains an allusion to the  $\sqrt{\text{çuc}}$  often used in the *S.*, partly it would suggest the sentence *kva çīçuh* ('where is your young', i.e. 'where is the fire lighted from you anew' = 'always enkindling itself by itself'). *çakva* = that which is powerful = power; *çukra* = *Agni*, cf. Cat. § 1, *St.* 30. *Saprāḥ* (= filling together, scil. the ocean), and *samīciḥ* (= coming together, scil. to the ocean) = *āpaḥ* = the rivers, cf. in the *sāman*: *sam anyā yanti*, *upa yanti anyāḥ*, *samānam ūrvaṁ nadyaḥ prnanti*. *Uṣo na jāraḥ*, i.e. 'like the lover of the dawn' = 'like the sun', expression used of *Agni*. The three last lines therefore, contain three identifications: *Agni* is the power of the powerful (*Indra*); *Agni* is the waters; *Agni* is (like) the sun. — 21. *rajas*; *rajasī* (dual) = 'Helle und Dunkel' (clear and dark),

§ 5 no.	II p. 524 sqq. p. 1.	Stobhas	ĀrG.	Vol. II p. 1.	Text
22	536-1	has hahas arcīḥ ṣocis tapo haraḥ	4-2-7	297-7	ĀrS. 3-8
23	536-3	viṣvā dhanāni sañjitya vṛtrahā bhūryāsutiḥ, urum ghoṣam ṣakre lokam; vṛtram ebhyo lokebhyo nunu- dānaḥ; vṛtram jaghanvān apa tad vavā- ra yat tamah.	4-2-11	478-1	SV. 1-318
24	536-7	(α) kṣau; (β) vratam... svar... ṣakunah	4-2-13	479-7	SV. 1-328
25	536-8	kapau...; jyotiṣ pata, sva[h] pa- tāntarikṣam prthivīm pañca pra- diṣa ṛṣin devān varṇam .....	4-2-15	481-1	SV. 1-233
26	536-10	hā-u vāk; āyuryan, vayah; [ā- yurdhā asmabhyam &c.]	4-2-16	482-5	SV. 1-318
27	536-11	(α) vṛtrahatyāya... adhrṣṇave... apūrave; prthivīm ca.. vivartaya;			

23. *vṛtrahā bhūryāsutiḥ*, cf. SV. 1, 140. — 27. *StA.*: <sup>3</sup>adhrṣṇave; <sup>3</sup>apūtave (read: <sup>3</sup>apūrave).

GELDNER, Glossar, p. 146; therefore *raja anyat (tamasah)* = clearness, light of dawn (?). *Apeṣati? bhyas = bhīyas*, 'fear'? 'Another colour of light succeeds [darkness] in the east; another colour of light drives away darkness in fear in the west.' 'Arūrucad gharma arūrucad', sandhi as given by the reading of the *S.*; on *gharma* see GELDNER, Glossar, p. 58; *uṣasām divi*, in the sky of dawns. — 23. *bhūry-āsuti*, 'much excited', 'much exciting'; *lokam*, acc. of person (here personified object), that is addressed; or acc. 'der Raum-erstreckung' (DELBRÜCK, Syntax § 118), 'through the world'; *nunudāna-*, part. perf.; *vṛtram*

*jaghanvān* <sup>3</sup>apa tad vavāra, RV. 1, 32, 11d; *yat tamah* additional explanation of *tad*; substitute for RV. 1, 32, 11c. — 25. *pata* (cum accus.), 'fly towards!'; meaning of *varṇa* in this context? — 26. *āyuryānt-* cf. *devayānt-* (going to the gods) and *jñāyānt-* (reaching the earth), HIRT, Indog. gramm. III, § 115 in fine; or lege *āyur-yam*(?) 'granting life', cf. MACDONELL, Ved. gramm., § 338. The final *stobha* is the same as Cat. § 5, *St.* 13. The *sāman* is called *daṣa-stobha*; how we are to count in order to get this number is not quite clear. — 27. *adhrṣṇu*, (a battle) in which (the foe) was no hero; *apūru*, in which (the foe) was not a

§ 5 no.	II p. 524 sqq. p. 1.	Stobhas	ĀrG.	Vol. II p. 1.	Tet
28	537-2	antarikṣam... sudhāraya; divam vepa; avepayah; (β) vṛtrahā, sa- patnahā I. abhipraghnantam ojasā, sv- ojasā; II. a. asi prānaḥ... asi; b. asi cakṣuḥ ... asi; c. asi ṣrotram ... asi; d. asi jyotiḥ ... asi; III. a. idām gaccha, sūryam gac- cha; b. antarikṣam gaccha, nāke vibhāhi; c. svar gaccha, jyotir gac- cha; d. ati jyotir vibhāhi... ati.	4-2-17	305-1	ĀrS. 3-11
29	537-8	(α) vayo brhat; vibhrāṣṭaye vi- dharmaṇe ... -satyam ojaḥ; rajaḥ svaḥ ... bhadraṁ, sudhā; iṣam ūrjam ... brhad yaṣaḥ; divi da- dhe; (β) [vāg idā svar brhad bhāḥ]	4-2-18	483-5	SV. 1-263
30	537-11	asau; ayam; namaḥ...; kiṭ...; — manaḥ... prānaḥ... cakṣuḥ... ṣro- tram... ghoṣaḥ... vratam... bhū- tam... pānam.. cittam... dhītam	4-2-19	485-6	SV. 1-318
			4-2-20	486-1	SV. 1-318

28. I & IIa prelude to *pāda a*; IIIa postlude of *pāda a*; I & IIb prelude to *pāda b*, IIIb postlude of *pāda b* &c. — 29. *S.*: *vāg idā sūvo brhad bhāḥ*.

*Pūru*(?); on the accent cf. MACDONELL, Ved. gr., § 90c (p. 93). — *divam* &c. 'Make heaven tremble! And you did make heaven tremble'; cf. WHITNEY, Roots, p. 160; GELDNER, Glossar, p.

173, where only  $\sqrt{\text{vep}} (\tilde{A})$  = 'zittern, zucken, sich regen', to tremble, is mentioned. — 28. There is no accus. corresponding with *abhipraghnantam* in the *S.*

§ 5 no.	p. 524 sqq. (The place among the <i>sāmāns</i> is printed in italics) p. 1.	<i>Stobhas</i>	<i>ĀrG.</i>	Vol. II p. 1.	Text
31	487-5	hu	5-1-1	487-2	<i>stobha-s.</i>
32	491-4	a. adhipate, mitrapate, kṣatrapate, svaḥpate, dhanapate, namaḥ; b. 1. manyunā vṛtrahā; 2. sūryeṇa svarād; 3. yajñena maghavā; 4. dakṣiṇāsya priyā tanū; 5. rājñā viṣaṃ dādhāra; 6. vṛṣabhas tvaṣṭā; 7. vṛtreṇa ṇacīpatir; 8. annena gayah; 9. prthivyā sṛṇiko; 10. 'gninā viṣvaṃ bhūtam abhy abhavaḥ; 11. vāyunā viṣvāḥ prajā abhy apavathā(h); 12. vaṣaṭkāreṇārdhabhāk; 13. somena somapāḥ; 14. samityā parameṣṭhī			

32b. The *b*-passages of the *sāmāns* *ĀrG.* 5, 1, 6-8 are characterized by two features: the sentences are heaped up in long *parvans*, and the *virāma* is purportedly placed without any regard to the sentence or word-division. — *StA.*: (4)  $\overset{3}{tanu}^2 \overset{1}{|} \overset{1}{ra}^2 \overset{2}{j}^1 \overset{2}{na}$  |; (7) *KS.*, *TS.*: *vṛṣabhena tvaṣṭā*; (8) *StA.*: *anena* typ. error; (9) *KS.*: *sṛṇiko*; (11) *StA.* |  $\overset{3}{abhi}^2 \overset{1}{|} \overset{3}{apavathah}$  |.

32a. These sacral addresses are found especially in the *mantras* of the *Yajur-Veda*; see in BLOOMFIELD's Concordance the *mantras* beginning with these or synonymous words; *adhipati*, *Kāthaka-Saṃhitā*, 17, 7; 37, 17; *mitrabhṛt* and *kṣatrabhṛt*, ibidem 11, 9; (*dhānānām*) *dhanapati*, ibidem 40, 5; moreover *mitrapati*, *RV.* 1, 170, 5; *svarpati*, *RV.* 8, 97, 11 (*SV.* 2, 282). — 32b. Cf. *Kāthaka-*

*Samhitā* 39, 11 and *Taittirīya-Saṃhitā*, 4, 4, 8; (8) *gaya-*, wealth; (9) *sṛṇika-*?; (11) *abhi* +  $\sqrt{pū}$ , *Petropolitan Dictionary*, IV, col. 826; — 'Der Vater atmet auf dem neugeborenen Kinde dreimal aus' (The father thrice breathes out over the newborn child), HILLEBRANDT, *Rit.-Lit.*, p. 45, § 14, 1; (12) *ardhabhāj*, share, companion (*AV.* 6, 86; 3); (14) *samiti*, battle; *parame-ṣṭhīn*, supreme, superior. —

§ 5 no.	p. 524 sqq. (The place among the <i>sāmāns</i> is printed in italics) p. 1.	<i>Stobhas</i>	<i>ĀrG.</i>	Vol. II p. 1.	Text
32		c. 1. ye devā devā divi-śadaḥ stha, tebhyo vo, devā, devebhyo namaḥ; 2. ...antarikṣa-sadaḥ &c. 3. ...prthivī-śadaḥ &c.; 4. ...apsu-śadaḥ &c.; 5. ...dikṣu-śadaḥ &c.; 6. ...āçā-sadaḥ &c.; d. 1. ava jyām iva dhanvano vi te manyum nayāmasi; 2. mṛdatām na iha asmabhyam [idā bhā]; 3. ya idam viṣvaṃ bhūtam yuyo... namaḥ	5-1-6	488-6	<i>stobha-s.</i>
33	492-10	a. [adhipate &c. = <i>St.</i> 32a) b. 1. nama uttatibhyaṣ cottan- vānebhyaṣ ca;			

32d. (1) Cf. *Mantra-Pāṭha* of the *Āpastambins* (*ApMB*), 2, 22, 2a, c.:

ava jyām iva dhanvanah

vi te krodham nayāmasi.

32d. (3): *StA.*: |  $yuyō^3$  |; *S.*: |  $yuyō^3$  |  $\overset{1}{ā} \overset{1}{u}$  | vā23 |. — 33b. (2). *StA.* & *S.*: *nīṣangi-*  
*bhyaṣ ca*; *Vājasaneyā-Saṃhitā*, 16, 21: *nīṣangine*.

32c. With (1)–(3) cf. *AV.* 19, 27, 11–13; *KS.* 11, 9. — 32d. (1) cf. HILLEBRANDT, *Rit. Lit.*, p. 171, l. 21, 'instance of symbolic magic'; (3) construe: *namas* [*tu-bhyaṃ*] *yah* .... *yuyoh*, 'to thou who separated the universe; (created it out of a chaos); the accentuation of *StA.* and *S.* shows that *yuyo* cannot be a vocative; probably *yuyoh* lost the *h* before the *stobha*; (cf. the rules for *lopa* in the *PpS.*). — 33b. The same or similar formulae are found in the *Çata-Rudrīya* (*Vāj. Saṃh.*

16, especially vs. 22 and 23 which likewise refer to hunters and their actions and attitudes; cf. *Taittirīya-Saṃhitā*, 4, 5, 3; (1) *ut* +  $\sqrt{tan}$ , to stretch one's self upwards; (2) *nīṣangin*, having a quiver (or sword?); *upavīṭin*, here not in the meaning of 'wearing the sacred cord at the sacrifice', but 'wearing a cord, (e.g. the cord of the hunter's bag)'; (3) *prati-√dhā* (*Ā*), to adjust an arrow; (4)–(6) participle and nomen agentis are combined in order to obtain a pair of terms.

§ 5 no.	p. 524 sqq. (The place among the <i>sāmāns</i> is printed in italics) p. 1.	<i>Stobhas</i>	<i>ArG.</i>	Vol. II p. 1.	Text
33		2. namo niṣaṅgibhyaḥ copavī- tibhyaḥ ca; 3. namo 'syadbhyaḥ ca prati- dadhānebhyaḥ ca; 4. namaḥ pravidyadbhyaḥ ca pravyādhībhyāḥ ca; 5. namaḥ tsaradbhyaḥ ca tsā- ribhyaḥ ca; 6. namaḥ ṛṣṭebhyaḥ ca ṛṣā- yibhyaḥ ca; 7. namas tiṣṭhadbhyaḥ copa- tiṣṭhadbhyaḥ ca; 8. namo yate ca vijate ca; 9. namaḥ pathe ca vipathāya ca; c. [ava jyām &c. = <i>St.</i> 32d) a. [adhipate &c. = <i>St.</i> 32a) b. 1. namo 'nnāya (namo) 'nna- pataya; 2. ekākṣāya cāvapannādāya ca namo; 3. namo rudrāya tīrasade; 4. namaḥ sthirāya sthiradhan- vane;			
34	493-6		5-1-7	489-9	<i>stobha-s.</i>

34b. (6). *S.* : *triyambakāya*; (8) deest in *StA.*; (9) first *ca* deest in *S.*

34b. The formulae 1-6 contain names of *Rudra-Śiva*; (2) *avapannāda* = *ava-pannād*(?) = eating all that is accidentally met with; (3) cf. *namo rudrāya tīrthasade* (BLOOMFIELD, Concordance, p. 538; which text is meant here by the abbreviation MG. is not clear); (5) meaning?; (6) *triyambaka*, 'three-eyed'; originally probably 'three-mothered' (MONIER-

WILLIAMS, Dict., p. 463a); *kapardin*, wearing braided and knotted hair like the cowrie shell (ibidem, p. 250a); (7) meaning and form?; (8)  $\sqrt{\text{ramph}}$ , according to *Dhatupāṭha* = to go, according to *Vopadeva* = to kill; *kravya* = *krura*, cruel; (9) with *saṃ-vrt* and *vi-vrt* cf. *pra-vrt* and *tri-vrt*, Cat. § 3, *St.* 39.

§ 5 no.	II p. 524 sqq. p. 1.	<i>Stobhas</i>	<i>ArG.</i>	Vol. II p. 1.	Text
		5. namaḥ pratipadāya ca paṭa- rine ca; 6. namas tryambakāya ca kapardine ca; 7. nama āṣṛāyebhyaḥ ca pra- tyāṣṛāyebhyaḥ ca; 8. namaḥ kravyebyhyaḥ ca vi- ramphebyhyaḥ ca; 9. namaḥ samvr̥te ca vivr̥te ca; c. [ava jyām &c. — <i>St.</i> 32d]			<i>stobha-s</i>
35	538-2	hup, vi, hi	5-1-10	494-5	SV. 1-233
36	538-2	i, haṃ	5-1-11	284-8	<i>ĀrS.</i> 3-2
37	538-2	āyau	5-1-12	494-13	SV. 1-529
38	538-3	asmin nṛmne nṛmṇaṃ nidhī- mahi	5-1-18	495-9	SV. 1-169
39	538-4	rūpaṃ	5-1-19	322-11	<i>ĀrS.</i> 4-8
40	538-4	(α) vāg iyam; (β) antarikṣe sali- laṃ lelāya	5-1-20	496-5	SV. 1-169
41	538-5	(α) pratiṣṭhāsi, pratiṣṭhā; var- co'si; mano'si; (β) bhūtam	5-1-21	323-4	<i>ĀrS.</i> 4-8
42	538-7	ṛṣyāsa, indra, bhūn ti, magha- vann indra bhūn ti prabhūn itīn- dras tasarapūtaḥ	5-1-22	324-6	<i>ĀrS.</i> 4-9

35. *S.* : *bi*. — 42. *StA.* : *maghavān*, typ. error; | *bhūn* | *iti* |.

38. 'We add bliss to this bliss'; a cognate *stobha* is found in the *sāman* given in the *Taittirīya-Āraṇyaka*, 4, 40, 1 as 'to be loudly chanted by the *adhvaryu*': | *bhūr bhuvah suvo* | 2 × | *bhūr bhuvah suvah* | *bhuvo 'dhāyi* | 3 × | *nṛmāyi nṛmṇam* | 3 × | *nādhāyo 'vāpi* | 3 × | *e asme, asme* | *suvarṇa jyotiḥ* ||.

Here *nṛmāyi* with *āyi-bhāva* = *nṛmne*. — 40. WHITNEY, Roots, p. 149,  $\sqrt{2} li$  = to be unsteady. — 42. The *stobhas* seem to refer to the myth of *Indra* and *Ahalyā*, see BÖHLTLINGK's Sanskrit Chrestomathie, 1909, pp. 106-107; *ṛṣya* = he-goat; *bhūn*, *Petropolitan Dictionary*, abridged edition, IV, p. 270,

§ 5 no.	II p. 524 sqq. p. 1.	<i>Stobhas</i>	<i>ĀrG.</i>	Vol. II. p. 1.	Text
43	538-10	aham annam, aham annādo, 'ham vidhārayaḥ	5-2-1	325-4	<i>ĀrS.</i> 4-10
44	538-11	aham saho, 'ham sāsahiḥ; aham sāsahānaḥ	5-2-2	326-5	<i>ĀrS.</i> 4-10
45	538-13	aham varcaḥ	5-2-3	327-3	<i>ĀrS.</i> 4-10
46	538-13	aham tejaḥ	5-2-4	327-8	<i>ĀrS.</i> 4-10
47	538-13	diṣam duhe, diṣau duhe, diṣo duhe, sarvā duhe	5-2-5	328-1	<i>ĀrS.</i> 4-10
48	539-1	mano'jayit; hrdayam ajayit; in- dro'jayit; aham ajaiṣam	5-2-6	328-8	<i>ĀrS.</i> 4-10
49	539-3	vayaḥ; vayo vayaḥ	5-2-7	329-3	<i>ĀrS.</i> 4-10
50	539-3	rūpam; rūpam rūpam	5-2-8	329-8	<i>ĀrS.</i> 4-10
51	539-4	hi ya(h) u; ud apaptam; ūrdhvā nabhāmsi akrṣi; vyadyautsam; atatanam; pinvasva prathe pratyasṭhām	5-2-9 5-2-10	330-1 330-9	<i>ĀrS.</i> 4-10 <i>ĀrS.</i> 4-10
52	539-6				
53	539-8	kahva	5-2-11	497-3	<i>ĀrS.</i> 1-3

43. *StA.*: | <sup>3</sup>vidhārayaḥ<sup>2</sup> |. — 44. In the *StA.* the reduplicated forms are analysed into the reduplication and that which follows: | <sup>3</sup>sā | <sup>1</sup>sāhiḥ<sup>2</sup> |; and likewise | <sup>3</sup>sā | <sup>1</sup>sāhānaḥ<sup>2</sup> |; accentuation in the latter case difficult; *S.* likewise: <sup>1</sup>sāsahāno..., cf. MACDONELL, Ved. gramm., § 457 sqq. — 47. Instead of *diṣau duhe*, the *StA.* has wrongly *diṣo duhe*. — 53. *StA.*: *Kahve*.

'Einschubsilbe ... zur Hindeutung auf das *bhoga-sādhanam guhyam angam*'; *ti* = *iti*; *tasara-pūta* = *pūta-tasara*, WACKERNAGEL, Altindische Grammatik, 1905, II, 1, § 116, a; *pūta*, from √*pūy*, to stink, WHITNEY, Roots, p. 99; *tasara* = shuttle, with obscene, metaphorical meaning. — 43. *ĀrG.* 5, 2, 1-10 form the *daṣānugāna* of the *Diṣam vrata*; all these *sāmans* have as *nidhana* 'aham suvar-jyotiḥ'. — 44. *Sāsahi*, 'victorious'; *sāsahāna*, see C-note. — 47. *sarvā duhe*, i.e. *sarvā diṣo duhe*. — 48. *ajayit*, mentioned as

aurist-form, WHITNEY, Roots, p. 53. — 49 & 50. Cf. AV. 1, 22, 3; 19, 1, 3. — 51. *hi-ya-u* (sound-*stobha*); 'I arose [as the sun], I caused the clouds to rise; I shone forth, I thundered'. *Atatanam*, aor. of *tanyati*, (not mentioned by WHITNEY, Roots, p. 61). — 52. *prathe*, 1 sg. present; *pratyasṭhām*, WACKERNAGEL, Altind. Gramm. I, § 205a. — 53. *ĀrG.* 5, 2, 11-20 form the *daṣānugāna* of the *Kaṣyapa-vrata*; the *nidhanas* differ from each other, but often contain *iḍā*.

§ 5 no.	p. 524 sqq. (The place among the <i>sāmans</i> is printed in italics) p. 1.	<i>Stobhas</i>	<i>ĀrG.</i>	Vol. II p. 1.	Text
54	498-4	aho; āho; eho; prajā bhūtam ajijane	5-2-12	497-12	<i>stobha-s.</i>
55	539-8	phal	5-2-13	498-6	SV. 1-318
56	539-8	hau	5-2-14	498-12	SV. 1-336
57	499-11	imāḥ prajāḥ, prajāpate, hrdayam prajā rūpam ajijane	5-2-15	499-6	<i>stobha-s.</i>
58	539-9	dughāḥ	5-2-18	291-2	<i>ĀrS.</i> 3-5
59	539-9	(Main part of the sound- <i>stobha</i> ): vāg gha ha ha ha ha (m) prajā tokam ajijane; (n) [iha prajāḥ iha rayim &c.: Cat. § 3. <i>St.</i> 45] (o) [rāyas poṣāya sukr̥tāya &c. = Cat. § 3. <i>St.</i> 45] (p) [āgan vāmam idaṃ &c. = Cat. § 3. <i>St.</i> 45] (q) [idaṃ vāmam idaṃ &c. = Cat. § 3. <i>St.</i> 45]			

54. *StA.*: *aho iti, āho iti, eho iti*. — 59. See the description of *ĀrG.* 5, 2, 20 in the I-note.

54. *bhūta*, welfare. — 55. *phal*, cf. AV. 20, 135, 3. — 58. *dughā*, milch-cow. — 59. The form of *Sāman ĀrG.* 5, 2, 20 is very obfuscating so that a description may be useful. The text consists of a *triṣṭubh*, the first and last lines of which are divided into two; the text-*parvans* thus arrived at, may here be indicated by *aa*, *ab*, *b*, *c*, *da*, *db*. A *vākya-stobha* is inserted before *aa* and after *db*, and moreover between two subsequent text-*parvans*; if the *vākya-stobhas* are indicated by the seven letters *m*, *n*, *o*, *p*, *q*, *r*, *s*, the basis of the *sāman* can be represented by *m*, *aa*, *n*, *ab*, *o*, *b*, *p*, *c*, *q*, *da*, *r*, *db*, *s*. In

this series there are 13 members, each of which is preceded by a sound-*stobha* ending in *hā-uvā* before a *vākya-stobha* and in *āyā-u* before a verse-*parvan*. The *vākya-stobhas* are followed by *has* | *ihā* |; and the verse-*parvans* by *auho* | *hā-ryā* | &c. — Interpretation of the parts: (m) *prajā*, subject; *tokam*, object; *ajijane*, 3rd sg. redupl. aor., MACDONELL Ved. Gramm. § 514, p. 376; the past tense expresses here certainty about the future, as is often seen in ritualistic formulae; (s) all the sacrificer's wishes for renown, welfare and prosperity have obtained surety; for the fantastic verbs cf. Cat. § 3, *St.* 9.

§ 5 no.	p. 524 sqq. (The place among the <i>sāmāns</i> is printed in italics p. 1.	<i>Stobhas</i>	<i>ĀrG.</i>	Vol. II p. 1.	Text
		(r) [carācarāya brhata &c. = Cat. § 3. <i>St.</i> 45] (s) yaço 'krān, bhūtam atatanat, prajā ū samacūkupat; paçu- bhyah, [iha] 60 503-5 iti mātṛā carati vatsakah 61 503-6 svayaṁ skunve, skunve	5-2-20 5-2-21 5-2-22	500-7 503-1 503-6	<i>ĀrS.</i> 3-12 <i>stobha-s.</i> <i>stobha-s.</i>

61. Cf. Cat. § 3. *St.* 44 *svayaṁ skunve*.

§ 6. *The stobhas of the Āranyaka-parvan of the Āraṇya-Gāna.* (*Prap.* 2, *ardha* 1; *kh.* 9 = nos. 1-14; *kh.* 10 = nos 15-24).

§ 6 no.	p. 524 sqq. (The place among the <i>sāmāns</i> is printed in italics p. 1.	<i>Stobhas</i>	<i>ĀrG.</i>	Vol. II p. 1.	Text
1	540-1	bhrāja... viçvasya jagato jyotiḥ	6-1-1	504-2	SV. 1-27
2	540-1	[bhrāja]... viçvasmai jagate jyotiḥ	6-1-2	504-12	SV. 1-463
3	510-9	vayah... payah... çakṣuḥ... çro- tram...			
	540-2	āyuh... tapaḥ... varcaḥ... tejaḥ... agniḥ samudram ākṣayat, [agnir mūrdhā bhavad divaḥ āyurdhā asmabhyam &c.]	6-1-3	298-3	<i>ĀrS.</i> 3-8
4	540-4	a. iha svar vaiçvānarāya pra- diço jyotir brhat b. 1. indur idā satyam 2. dyaaur bhūtaṁ prthivi 3. sahas teja āpaḥ 4. uṣā diço jyotiḥ 5. [om āyur jyotiḥ] c. gharṁ marudbhir bhuvaneṣu cakradat	6-1-4	505-6	SV. 1-153
5	540-8	bhrāja	6-1-5	335-5	<i>ĀrS.</i> 5-1
6	540-8	ābhrāja	6-1-6	507-7	SV. 1-27
7	540-8	ṛtaṁ me;... phaṭ... phaṭ... bhrāt	6-1-7	336-6	<i>ĀrS.</i> 5-2
8	540-9	bhadram... çreyaḥ... vāmam... varam... svam... asti... abhrā- jīt... jyotiḥ... abhrājīt... dīdi- vaḥ... bhās	6-1-8	508-8	<i>ĀrS.</i> 3-8

App. Cr. on § 6: 3. The first four words of this *stobha* are wrongly placed by the editor of the SV. on p. 510, 9 in the neighbourhood of the *sāmāns* *ĀrG.* 6, 1, 11-12, to which this *stobha*, however, does not belong, cf. *St.* 11. — 7. *StA.*: | phaṭ | phaṭ |. — 8. *StA.*: in fine: *bhas*, typ. error?

App. Int. on § 6: 3. *Agnir mūrdhā*, *St.* 13. — 7. Cf. Cat., § 3, *St.* 41. see Cat. § 3, *St.* 16; *āyurdhā* &c., § 5,

§ 6 no.	p. 524 sqq. (The place among the <i>sāmāns</i> is printed in italics) p. 1.	<i>Stobhas</i>	<i>ĀrG.</i>	Vol. II p. 1.	Text
9	509-4	vāg jyotiḥ	6-1-9	509-2	<i>stobha-s.</i>
10	509-9	eva hi(y) eva, hi agne, hi indra, hi puṣan, hi devāḥ	6-1-10	509-5	<i>stobha-s.</i>
11	deest	[vayo mano vayah prāṇaḥ, vayaç cakṣur vayah çrotram, vayo ghoṣo vayo vratam, vayo bhūtam]	6-1-11	509-11	<i>stobha-s.</i>
12	511-2	ūrḥ; dharmo dharmah	6-1-13	510-10	<i>stobha-s.</i>
13	511-6	dharmā, vidharma, satyaṃ gāya, ṛtaṃ vada, haṃ vaṃ	6-1-14	511-3	<i>stobha-s.</i>
14	513-5	saṃ tvā bhūtāny airayan; ,, ,, bhavyāny ,, ,, ,, bhaviṣyad airayat; ,, ,, bhuvanam ,, ,, ,, bhūtam ,,	6-1-19	513-1	<i>stobha-s.</i>
15	541-3	(sound- <i>stobhas</i> ;) uvi... iti... asi ( <i>Vākya-stobhas</i> ;) 1. arūruco divaṃ pṛthivīm. 2. patir asy apām oṣadhīnām. 3. viçveṣāṃ devānām samid, aśjaraṃ jyotir ātatam. 4. āyuryan; avah.			

11. The *stobha*-words are not mentioned here in the *StA.*, probably because the series *manah*, *prāṇaḥ* has already been met with, Cat. § 5, *St.* 30. — 12. *StA.*: *urk*, typ. error. — 14. *S.*: *bhaviṣyad airayan*, typ. error; likewise the two following *vākyaṇi*. — 15. The *sāmāns* *ĀrG.* 6, 2, 1—21 form the *ekaviṃṣaty-anugāna* of the *Āditya-vrata*: (5) *StA.*: *janā*<sup>3</sup>; *S.*: *janā*<sup>2</sup>; *ĀrS.* 1, 3b, *janē*<sup>3</sup>; cf. I-note; (7) *StA.*: *javiṣṭhayā*; the reading *naviṣṭhayā* of the *S.* also found in the parallel places SV. 1, 415 & RV 1, 82, 2; (8) *StA.* interprets *priyā* (i.e. *priyāḥ*) as the vocative *priya*; 2nd line *StA.*: *raṇhyam*, *S.* (with *lopa*) *rā | hiyām*; parallel passage *ĀrS.* 5, 3, *rantyam*, in *ĀrG.* 1, 2, 11 (ed. II, p. 248, l. 5) with *lopa*: *rā | tiyam*; (9) *deest* in *StA.*; (10) *S.* *pro eti*; (11) *deest* in *StA.* cf. § 3, *St.* 10.

15. (1) Perhaps *uvi ... iti ... asi* is more than mere sound; cf. the parallel *patir asi* sub (2). In this case *vi* of *uvi* is ornamental, and *u* the first syllable of *Uṣas*,

§ 6 no.	p. 524 sqq. (The place among the <i>sāmāns</i> is printed in italics) p. 1.	<i>Stobhas</i>	<i>ĀrG.</i>	Vol. II p. 1.	Text
		5. janā vanam svah. 6. srpi, prasrpi. 7. astoṣata svabhānavo viprā naviṣṭhayā matī. 8. grāvāno barhiṣi priyā indrasya rantyam bṛhad. 9. [antaç carati rocanā asya prāṇād apānatī]. 10. pra u eti. 11. [devā divā jyotiḥ] uvi higi higigi			
16	541-11	saho bhrāja, apo bhrāja, abhrā- jīt, vyabhrājīt; —	6-2-1 6-2-2	338-6 343-4	<i>ĀrS.</i> 5-3 <i>ĀrS.</i> 5-4
17	541-11	adidyutad viçvaṃ bhūtam, sahaḥ, bṛhat; — adidyutad abhrāt prā- bhrāt; — adidyutad gharma arū- rucat; adidyutad gharma, uṣasa arocayaḥ — [adidyutad gharma arūrocat; — uṣasāṃ divi sūryo vibhāti]			
18	514-13	(α) [bhuvat... janat... vṛdhat... karat], bhūtiḥ; — (β) sarvān kāman açimahi	6-2-5 6-2-6	513-13 346-5	<i>stobha-s.</i> <i>ĀrS.</i> 5-5

17. The *vākya-stobhas* at the end, placed here between brackets, are found Cat. § 5, *St.* 21. — 18. The *stobha*-words not given here in the *StA.*, have been mentioned in Cat. § 4, *St.* 14; *vārdhān* (p. 346, l. 9) must probably be corrected into *vārdhāt*; the first syllable shows *ār-bhāva*; cf. PpS. 6, 109–152

the goddess of the *S.*; (2) Cf. Cat. § 3, *St.* 18; (3) first line, cf. *Çāṅkhyāyana-Çrau-  
ta Sūtra*, 8, 22, 1; second line *ajasraṃ  
jyotiḥ*, *ĀrS.* 3, 12; (4) *āyuryan*, cf. Cat.,  
§ 5, *St.* 26; *avas*, n. favour; acc. or nom.  
if the object of wish; (5) *ĀrS.* 1, 3b:  
*tuje jane vanam svah*; in the parallel  
place *AV.* 6, 33, 1 *janā*; (6) form and  
meaning?; 1st. sg. *Ātmanep.* of aoristic

injunctive?; (9) *antaç carati rocanā*,  
(a) *asya prāṇād apānatī*, *ĀrS.* 5, 5; in  
*S.* *apanatā* with *āyi-bhāva* and *lopa* of  
*yi*, cf. PpS. 7, 287 &c. — 17. *Adidyutat*  
every time introduces a new *parvan* in  
the *S.*; *abhrāt*, athematic aorist of  
*√bhrāj*; *gharma arūrucat*, no contrac-  
tion; sic in *S.*; *uṣasaḥ* acc. plur. gr. ob-  
ject of *arocayaḥ*.



§ 6 no.	p. 524 sqq. (The place among the sāman is printed in italics) p. 1.	Stobhas	ĀrG.	Vol. II p. 1.	Text
19	515-9	udya <sup>u</sup> lokān arocayaḥ; imā <sup>u</sup> lokān arocayaḥ; prajā bhūtam arocayaḥ; [gharmo jyotiḥ]	6-2-10	515-5	stobha-s.
20	542-1	vidiḥi viṣvataḥ prthuh	6-2-11	351-7	ĀrS. 5-7/8
21	516-4	vāk; manaḥ prāṇo 'pāno vyānaç			
		cakṣuḥ çrotram çarma varma bhūtiḥ pratiṣṭhā; ādityaḥ pitrya- am; āyuh pitryam	6-2-17	515-15	stobha-s.
22	542-2	antar deveṣu rocace	6-2-18	347-10	ĀrS. 5-5
23	542-2	bhāḥ	6-2-20	517-7	SV. 1-318
24	518-5	unnayāmy, ādityam prāñcam yantam unnayāmy; ahorātrāṇy aritrāṇi; dyaur [nauḥ; tasyām asāv āditya iyate; tasmin vayam iyamāna iyāmahe priye dhāmans tryakṣare	6-2-21	517-11	stobha-s.

19. *StA.* p. 515, l. 11 initio, *bhutam*, typ. error. The *stobha* 'gharmo jyotiḥ' has been mentioned Cat. § 4, *St.* 35. — 20. The *sāman* really contains SV. 1, 31 and *ĀrS.* 5, 7-8; i.e. RV. 1, 50, 1-3! — 21. *prāṇaḥ* in *S.* twice. — 23. On the other *stobhas* see I-notes. — 24. *StA.*: <sup>1 27</sup>*aritrāṇi*; for the accent see the dictionaries.

23. The text of the *sāman* consists of SV. 1, 31 and SV. 1, 318 intermingled; SV. 1, 31 contains 3 × 8 syllables, here divided into 6 × 4 syllables; these groups of 4 syllables will be called α<sub>1</sub>, α<sub>2</sub>, β<sub>1</sub>, β<sub>2</sub>, γ<sub>1</sub>, γ<sub>2</sub>. SV. 1, 318 contains 4 × 11 syllables: *a b c d*. The arrangement of *ĀrG.* 6, 2, 20, is now: α<sub>1</sub> *a* α<sub>2</sub>, β<sub>1</sub> *b* β<sub>2</sub>, γ<sub>1</sub> *c* γ<sub>2</sub>, γ<sub>1</sub> *d* γ<sub>2</sub>; among these word-*parvans* the following *stobhas* (besides sound-*stobhas*) are found:

α<sub>1</sub> *arciḥ* *a* *bhrāja* α<sub>2</sub> *çociḥ*, *bhrāja*.  
β<sub>1</sub> *tapah* *b* „ β<sub>2</sub> *harah*, „  
γ<sub>1</sub> *sahāḥ* *c* „ γ<sub>2</sub> *narah*, „  
γ<sub>1</sub> *bhāḥ* *d* „ γ<sub>2</sub>

The series *arciḥ*, *çociḥ*, *tapas*, *haras* is found Cat. § 5, *St.* 22; and *sahāḥ*, *narah*,

Cat. § 3, *St.* 9. — 24. *prāñcam yantam*, going onward (or, but not likely, 'going eastward' during the night); *aritra* = an aor. Transl.: 'I make the sun go onward, I make it go; day and night are the oars; heaven is the ship; in this ship the sun moves; and whilst it moves, we move through the region which is dear to us and consists of three syllables; *priyam dhāma*, see GELDNER, Glossar, p. 93; with *tryakṣara* cf. *Bṛhad-Āraṇyaka-Upaniṣad* 5, 3, 1: 'etat tryakṣaram hrdayam iti', 'etat tryakṣaram satyam [i.e. *satiyam*] iti'; of course *priye dhāmams tryakṣare* is a vague expression, the meaning of which it is difficult to discover.

§ 7. *Stobhas of the Āçva vrata-Sāman (StA.; ed. p. 542, 5).*

hau... hvau... hyau.

1. svar jyotiḥ; 3. çigur vāji; 5. svarvate.
2. jyotir bhāḥ; 4. açvo medhyaḥ;

*Ūhya-Gāna* 3, 2, 9; Ed. V, p. 484, l. 13; SV. 2, 1193-1195.

§ 8. *Stobhas of the Vyāhṛti-Sāman (StA.; Ed. p. 542, 6).*

1. bhūḥ; 3. svar; 5. puruṣaḥ.
2. bhuvāḥ; 4. satyam;

*Ūhya-Gāna* 3, 2, 10; Ed. V, p. 486, l. 13.

§ 9. *Stobhas of the Mahānāmnī-Sāman (StA.; Ed. p. 542, 7).*

	prathamās tisrah	dvitīyās tisrah	trītyās tisrah
	p. 1.	p. 1.	p. 1.
e .....	371-10	376-5	380-3
idā .....	371-11	376-6	380-4
atha .....	372-4	376-11	380-9
iṭ idā .....	372-7	377-2	380-12

ho-i ho vāhā-u vā idā, p. 384, l. 4.

App. Int. on § 8: The *StA.* gives as *prakṛti*-form *ho-i* | *haḥ* | *vā* | *hau* | *idā*; and then repeats this formula in a more

emphatical form in order to show that the *Anusamhāra* is finished.